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Picturesque roadways lead to and from the plazas of Coral Gables. The names of the plazas recall the Spanish inspiration in their design, this one being named the Plaza Columbus

Coral Gables—Miami

A Story of Vision and Achievement

By MATLACK PRICE

THE story of Coral Gables, so far as it has been told, has been one of vision and achievement, the story of a community planned and created to be beautiful and livable. To attain, in fact, an ideal. It is a story, however, which is still in the writing, because much as now rises in tangible shape as one drives about the vast area of Coral Gables, far more is planned, projected and in the process of construction.

One of the most inspiring messages left to the world is in the words of the great architect and city planner, Daniel H. Burnham, who said, "Do not be afraid to make large plans." The plan for Coral Gables is a large one, both in area and in the spirit that has motivated it from the start. It is no trivial undertaking to plan an entire city as a thing of beauty, even though a visionary might dream it as a Utopian dream. To put the plan into actual execution is an undertaking far greater, and calling into play the utmost of which human vision and human ability are capable.

Coral Gables occupies a piece of land four thousand acres in area, and extends for two miles along the Tamiami Trail. The city of Miami is growing toward Coral Gables, as to a magnet, and a far look into the future is not necessary to see it as the heart and center of Greater Miami.

The general idea, as well as the ideal of Coral Gables, was to lay out and build the most beautiful suburb ever attempted, and in the doing of it to avoid, if possible, the mistakes that have marred many similar, though less extensive projects. As a practical basis, all danger of a wrong start was eliminated by carefully zoning the plan and putting various restrictions on different areas.

A Picturesque Layout

The actual layout gives a highly successful effect of picturesque variety in the design of gracefully curving roads and long, straight avenues and boulevards. Many of these converge or cross in spacious plazas which have been designed in a spirit of quaint charm, in the Spanish manner. Recalling the origin of their inspiration, they have been named Segovia, Granada, Ponce de Leon, de Soto, Augustine, San Domingo, Balboa, and Columbus. Spanish, too, are the gateways that mark the main entrances of Coral Gables. The Granada Gate is a great arch, with flanking walls, built entirely of coral rock and roofed with dull-red Spanish tile. All about it stand graceful coconut palms, and beneath its broad span there is a vista down the Granada Boulevard, as far as the eye can reach.

The Douglas Entrance, which is under construction, is a study in planning in itself, occupying ten acres of ground, around a circular plaza 250 feet in extent. The roadway enters under another great arch, which is part of a picturesque group of Spanish buildings designed very truly in the spirit of the style. On one side of the arch will rise a clock tower, and the whole scheme will include a Spanish café, enclosed gardens, two apartment houses and other



Old Spanish roof tiles brought from Cuba, combined with native coral rock and tinted stucco, create in Coral Gables a complete expression of the skilfully mingled Mediterranean styles which make its unique architectural character



buildings, the charming informality of the whole skillfully concealing the fact that each is a carefully considered part of a definite design.

From the first, it was essential to the whole idea of Coral Gables that an architectural style be established, and one which would not only serve as the manner of individual buildings, but would also consistently meet the design requirements of a considerable variety of buildings. While the predominant feeling of the architecture of Coral Gables is Spanish, the designers who have worked on the different plazas, gateways, houses and other buildings have wisely refrained from narrowing their conception of the style to anything like an academic formula. Because the buildings of Coral Gables derive from Italy, from the Riviera and from Algiers, as well as from Spain, which, is their main source, a collective name, "Mediterranean," must be applied. Historically, appropriate for Florida, Spanish architecture has very properly been the fashion there for some time—but Coral Gables promises to develop a style distinctly its own, and to render that style in a highly individualistic technique.

The Venetian Swimming Pool, with its charmingly picturesque pavilions, its terrace for tea and patio for dancing, is one of the most attractive and popular spots for diversion in Coral Gables

A detail of one of the gateways in The Plaza Ponce de Leon, where pool and vine-covered pergola form a picture in which the planting and the architectural character are in perfect accord







The Coral Gables Golf Club, enlarged this season to double its former size. Its every-evening dances during the season and its dances three times a week during summer are among the most popular diversions in Miami

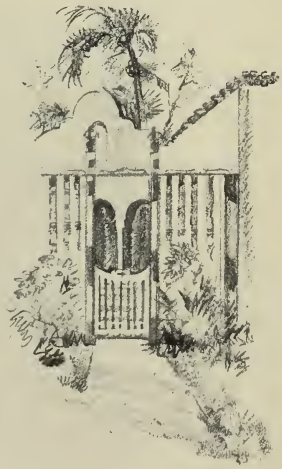
An Architectural Opportunity

Seldom have architects been given such a wide opportunity to create something distinguished, a new style based on old precedents. The setting is a colorful one, and the planting of the streets as well as the possibilities for planting about the houses invited the architects' best imaginative efforts. Along the streets grow royal poincianas, eucalyptus, coconut palms, rubber and pithecolobium trees, or the decorative grove trees of grape-fruit, mango, orange and avocado pear. And for shrubs and luxuriant vines there are the gorgeously flowering hibiscus, bougainvillea and turk's cap. Over all of this, place the limitless canopy of a vividly blue sky, decorated with snow-white billowing clouds, and there is the setting for the architecture of Coral Gables.

In every direction, as one drives down long avenues and boulevards, or along gracefully curving roads, there are glimpses of stuccoed houses of quaint and unexpected profile, with stucco, tinted in unusual shades of tan, yellow, sienna and light, dull reds, greys and browns. While anything like monotony has been avoided, there is a carefully-thought-out color consistency through-

A Spanish wall-fountain is one of the quaint motifs which add charm to the design of the Plaza Ponce de Leon. The slightly tinted stucco is an effective foil for the colorful bougainvillea vine which hangs over it





out, and a distinct note of the true Spanish character has resulted from the fortunate acquisition of quantities of antique roof tile from Cuba, much of it at least 200 years old.

The patio, or open courtyard, is one of the most characteristic, as well as one of the most attractive features of Spanish houses, and at Coral Gables nearly every variety of patio has been introduced in the houses and other buildings. Most of the patios are enclosed on three sides, though some are entirely surrounded by the house. One, with an arcade of slender Moorish arches, is screened from the road by a wooden grille and gate, of antique and polychrome wood. Another patio at Coral Gables has the characteristic wooden-railed gallery at the second floor, a detail which is also utilized in the patio of the inn, which is screened on its open side by a double arcade of Moorish arches.

The patios at Coral Gables are planted with flowers and laid out with flagged or tiled walks, and sometimes a fountain, in the true Spanish manner, fills the mind with thoughts of coolness.

Coral Rock and Stucco

One of the building restrictions at Coral Gables requires that houses may be built only of coral rock, or with stucco exteriors, and a supervising architect passes even on the color of awnings which may be installed. This careful supervision of all construction is obvi-



Stately gateposts and low walls give a fine architectural character to the Plaza Granada in Coral Gables. This picture shows the effectiveness of the architectural treatment as related to the palm trees and the vividly blue-and-white skies of Florida



A house in Coral Gables, defining the Mediterranean style of architecture, in that it derives from both Spain and Italy, yet constitutes, as well, a type in itself



A detail of one of the wall-fountains in the Plaza Ponce de Leon. The actual texture of the coral rock of Florida can be seen in this picture, in its harmonious relation to tinted stucco

ously for the benefit of the whole community, because it preserves the esthetic consistency of every street and every section.

The Mediterranean style of architecture, which will probably more often be called "Spanish," as it becomes more widely known throughout the country, is one that is naturally in harmony with tropical trees and flowers, and with Florida skies, and the cool, arcaded loggias and patios are not only picturesque, but are essentials of comfortable living in warm climates.

The underlying secret of Coral Gables, as well as the factor that insures its constantly increasing beauty, lies in the fact that the elements of its whole plan as studied in the original layout of streets, boulevards and sections, were right at the start, so that everything that has been done to make the plan a reality, and everything that will be done can only add to the charm and attractiveness of the whole.

Planned by Experts

In other words, Mr. George E. Merrick, the owner of Coral Gables, and the men he gathered about him to carry out his plans, proceeded not only with inspiration, but with intelligence. Architects, city planners, landscape architects, construction engineers, golf-course, park and recreational experts were called in to work out the variety of details which presented themselves, and to achieve the best results with certainty instead of ex-



The Mediterranean style of architecture, developed by Coral Gables, allows of an endless variety of picturesque architectural details, as well as endless variations in color schemes

perimentation. In addition to the supervising architect, the esthetic destinies of Coral Gables are also guided by Mr. Denman Fink, who constantly acts in the capacity of Art Director, consulting with all the architects who are building in Coral Gables, sometimes collaborating with them, as in the Douglas Entrance, and often doing the actual designing himself, as in the Granada Entrance, the Venetian Swimming Pool and the Plazas. Imbued with the romantic qualities of Spanish architecture as a source of inspiration, Mr. Fink says:

"We have taken for our motif such grand old Spanish cities as Cordova, Salamanca, Toledo and lovely old Sevilla. There is a beautiful consistency in adapting such a motif here in Miami, for the climate, the vegetation and the native rock, which we are using so largely, make a perfect combination to suggest this purely Spanish treatment. The Coral Gables property furnishes a setting for various pure-type features which will be a revelation to those who do not know it."

It is difficult for words to convey exactly the character of the buildings of Coral Gables, and the best photographs that can be taken cannot show the variety and interest in the coloring of stucco, coral rock and old Spanish tiles, nor do more than suggest the diversity of textures achieved. The discovery of new colors and textures in stucco is one of the chief occupations of the Art Director, and some of the most picturesque of the buildings at Coral Gables are those in which the natural coral rock, "antiqued" stucco and old Cuban roof tiles are combined, as in the buildings of the Venetian Swimming Pool.



A pergola and pool by one of the gateways of the Plaza Ponce de Leon. The plazas in Coral Gables are as expressive as the houses in typifying the Spanish and Italian note



The proportions and the whole design of this house in Coral Gables are as interesting as the blending of coral rock and tinted stucco in its execution





The Venetian Pool

From the point of view of architectural technique as well as design, the buildings at the pool are remarkably successful. The greatest care was bestowed upon the coloring of the stucco, and on its texture, with the result that a warm, antique effect was achieved. The two square towers are similar in their treatment, but by no means are they duplicates of each other. The larger of the two has an old wooden window grille, discovered in Cuba, and built into the wall on a stair landing. Between the towers there is a pergola-covered tiled terrace for afternoon tea, and the patio formed by the kitchen and locker-room wings is floored with terazza for dancing. The whole effect of the place is one of festivity and color, with the decorated gondola mooring posts, as in Venice, and the miniature island of coconut palms, reached by a graceful footbridge.

A particularly attractive part of the present Coral Gables Country Club on the Granada Golf Course is the Dansante, a terazza marble dance floor, set in a grove of full-grown coconut palms, with a Tea Garden. Here, with lights strung among the trees at night, and music, is an environment with all the glamor that one ever dreamed of the tropics.

It would be difficult to achieve a profile so picturesque or detail so diversified and unexpected as that of the Country Club building in any style other than the one which Coral Gables has chosen as its special architectural expression. Certainly it is safe to say that these remarkably successful buildings will set a style for much of the new architecture of Florida.



There is no end to the picturesque variations in profile and detail which can be achieved in the Coral Gables style of Mediterranean architecture



Building materials have never been more effectively in harmony than the old Spanish roof tiles from Cuba, the natural coral rock and the tinted stucco of Coral Gables.







The Commercial Entrance to Coral Gables is one of its most impressive achievements in Spanish architecture. Built entirely of coral rock, it is roofed with old Spanish tiles, of the infinitely varied colors that come only from age. A natural harmony is apparent here, to prove that Spanish architecture is an ideal type for the Florida landscape. The color and texture of the materials, the design in mass, the trees, the Florida sky—all make a picture that is rich in charm and color



The picturesque tower of the Coral Gables Country Club facing the golf links. Behind the shaded arches of the windows one may sit in the cool restaurant loggia and look out across the wide expanse of green turf. Behind the club house an open air dance floor, set in a grove of coconut palms invites irresistibly to tea and dancing in charmingly tropical surroundings which are made even more fascinating by lights hung among the palm trees at night.



Arches, loggias and balconies—and always a new tint for the stucco create infinite variety in the houses in Coral Gables



Spanish grille-work of turned and polychromed wood adds interest to the arched windows of this villa in Coral Gables



The Plaza Columbus in Coral Gables, with sturdy coconut palms setting off its architectural charm, and grove trees affording a rich green background





The best of sport, beneath a clear blue Florida sky, on the course at the Coral Gables Country Club





The Mediterranean style of architecture is readily adaptable to the design of houses of any size, large or small



No style could be more adapted by virtue of precedent or effectiveness, to the typical Florida landscape



Where graceful coconut palm and gorgeous bougainvillea add to the quaint charm of a corner of the Plaza Columbus in Coral Gables





Tennis all the year 'round on the courts at Coral Gables, where the game has its full quota of enthusiasts





The bridle path in Coral Gables adds horseback riding, as another diversion, to golf, tennis, swimming and dancing

The New Country Club

In addition to the present Coral Gables Country Club, with its tennis courts and nine-hole golf course, a larger club house is being built, with three eighteen-hole courses. This will be a part of the Miami-Biltmore hotel, and will be called the Miami-Biltmore Country Club. The building is beautifully designed, and will provide every convenience and luxury of the thoroughly modern country club.

Sport facilities added to the new club include polo fields, tennis courts and a bathing beach. And by way of opening up the whole section still further, a canal is now being dredged through Coral Gables, so that motor craft can come from Biscayne Bay directly to the country club and hotel grounds.

No more complete provision for recreation and comfortable accommodation has ever been planned in one unit than this remarkable new addition to Coral Gables—another of its manifestations that seem like the work of Aladdin's lamp.

The Coral Gables Inn was not designed as even an attempt to cope with the demand for hotel accommodations, a demand growing daily more and more insistent.

It was but a beginning—a charming architectural addition to Coral Gables, to be sure, for a more skilful and effective adaptation of pure Hispano-Moorish architecture has never been achieved in this country. The tiled patio, with its fountain, and double arcade of graceful Moorish arches possesses true architectural distinction in a style which all architects agree is a peculiarly difficult one to reproduce.

A Biltmore Hotel at Coral Gables

Work is in hand this winter to build a great towering hotel close to the new Country Club, and a number of apartment houses in construction, with others planned, mostly in the Douglas Section, represent this season's answer to the insistent demand for accommodation.

The hotel, operated by the famous





A loggia and patio where sunlight and shadow, with the green of planting and the blue of the sky make one of the most enchanting pictures in Coral Gables

Bowman management, will be called the Miami-Biltmore Hotel, and, together with the country club, will involve ten million dollars. The hotel and club are designed as part of the same plan, and there will be a swimming pool in the design, as well.

High above the great tile-roofed masses of the new hotel, a graceful tower will rise against the blue sky, a tower recalling the Giralda, of Seville, though treated, in detail, in Italian manner.

With its gay terraces and tropically planted approaches, with the new country club joined to it, with all the convenience and service of the great modern American hotel, it is easy to see a brilliant future for the Miami-Biltmore Hotel at Coral Gables as a center of the social activity of this part of Florida.

Community Buildings

A community of the size of Coral Gables could not long exist without the various buildings that community life naturally requires—such buildings as schools, churches, theatres, stores, a post office and a bank. The Coral Gables Bank and Post Office are combined in one building, which strikes a note of distinction in Spanish architecture; a theatre is planned and there is already a large semi-open air school.

A great deal of architectural skill has been shown in the treatment of the business section of Coral Gables, for each building has been given insofar as it was possible, the stylistic character of the place as a whole. Even the plant used for the manufacture of concrete building blocks was given an architectural guise, and the water towers at various points, instead of presenting the usual unsightly effect of a tank surmounting an iron skeleton, have been enclosed by stuccoed walls and roofed with tile, so that they not only suggest old Spanish watch-towers in appearance, but serve as observation towers as well, where the green expanse of Coral Gables may be seen, and its extent partly realized from the lofty galleries.

Such additional community buildings as an Art Center, an Educational Build-





The new building for the Bank and Post Office at Coral Gables is considered one of the most interesting examples of adapted Spanish style in Florida



Essentially Spanish is the exterior of the parsonage of the Coral Gables Congregational Church. The church itself is also thoroughly Spanish in its design and one of the finest architectural achievements of Coral Gables

ing, a Conservatory of Music and an outdoor stadium are planned for the Douglas Section of Coral Gables, and to the south of this section plans for the future contemplate a Craft Village, which will make the most of every picturesque possibility such a project suggests.

The architectural treatment will be that of a small Spanish Village, and the craftsmen who will have studios and work-shops there are to carry the name and fame of Coral Gables into the field of art in such industries as ironwork, pottery, tiles and furniture.

The Ideal of a Beautiful City

The ideal of a "city beautiful" has long intrigued the thoughts of men of vision, of business men as well as of

The arcaded stores, in the business section of Coral Gables, are in attractive accord with the whole architectural treatment





architects. "Port Sunlight," the famous garden city of England, was one of the first instances in which the definite aim of beauty was the actuating motive. Since the time of its emergence from the realm of actual execution many villages and many portions of towns and cities have been planned toward beauty and consistency, but the area involved in the schemes has seldom been very large.

Four thousand acres is a large tract of land and in the planning of the different sections, and of the disposition of streets and roads practical foresight is as important as esthetic vision.

Coral Gables has been both planned and built as a permanent place, as a complete city in itself rather than as a seasonal resort, so that even the spon-

The architectural style that is consistently adhered to throughout Coral Gables is excellently adaptable to the design of houses of any size, and by variation in technique may present the utmost simplicity with absence of all ornamental detail, and its interest effected by means of color and texture



The new Cla-Reina apartment hotel was opened for the season. It is built in the Spanish manner around a large patio planted in trees and shrubs

The Coral Gables Inn is charmingly designed in the type of Moorish architecture that is to be found in old Spain





taneous and informal character of the architecture does not entirely conceal the fact that Coral Gables represents the coming true of a vast dream.

For all time, Coral Gables will stand as a convincing proof that the beautiful and the practical can be combined in a really extensive project. The beauty of Coral Gables has not proved an extraneous thing, it has been and always will be a definite asset, the more so because it is an essential part of the whole plan.

At Coral Gables the children go to school in a building which is made of virtually open-air class rooms, splendidly stimulating to health and alertness

It is a natural human trait to measure most new things and new experiences by comparisons, to say that this thing is larger, more beautiful, better executed than that.

Coral Gables is both a new thing and a new experience, but as it unfolds itself to the visitor, comparison does not enter the mind for the simple reason that there is nothing with which to compare it. It sets a standard, but one so far beyond anything of its kind that has ever been attempted that it is likely to remain unique.

It is doubtful if any such comprehensive vision of beauty has ever been so ably and vigorously combined with actual execution as the new city in Greater Miami called Coral Gables.



A long vista down Granada Boulevard in Coral Gables, seen beneath the great arch of the Granada Entrance. In this illustration the texture of the coral rock is clearly discernible

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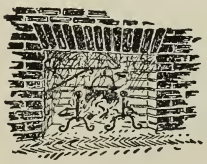
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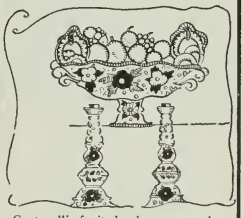
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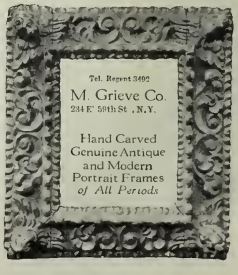
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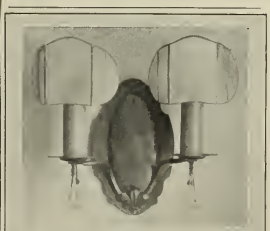
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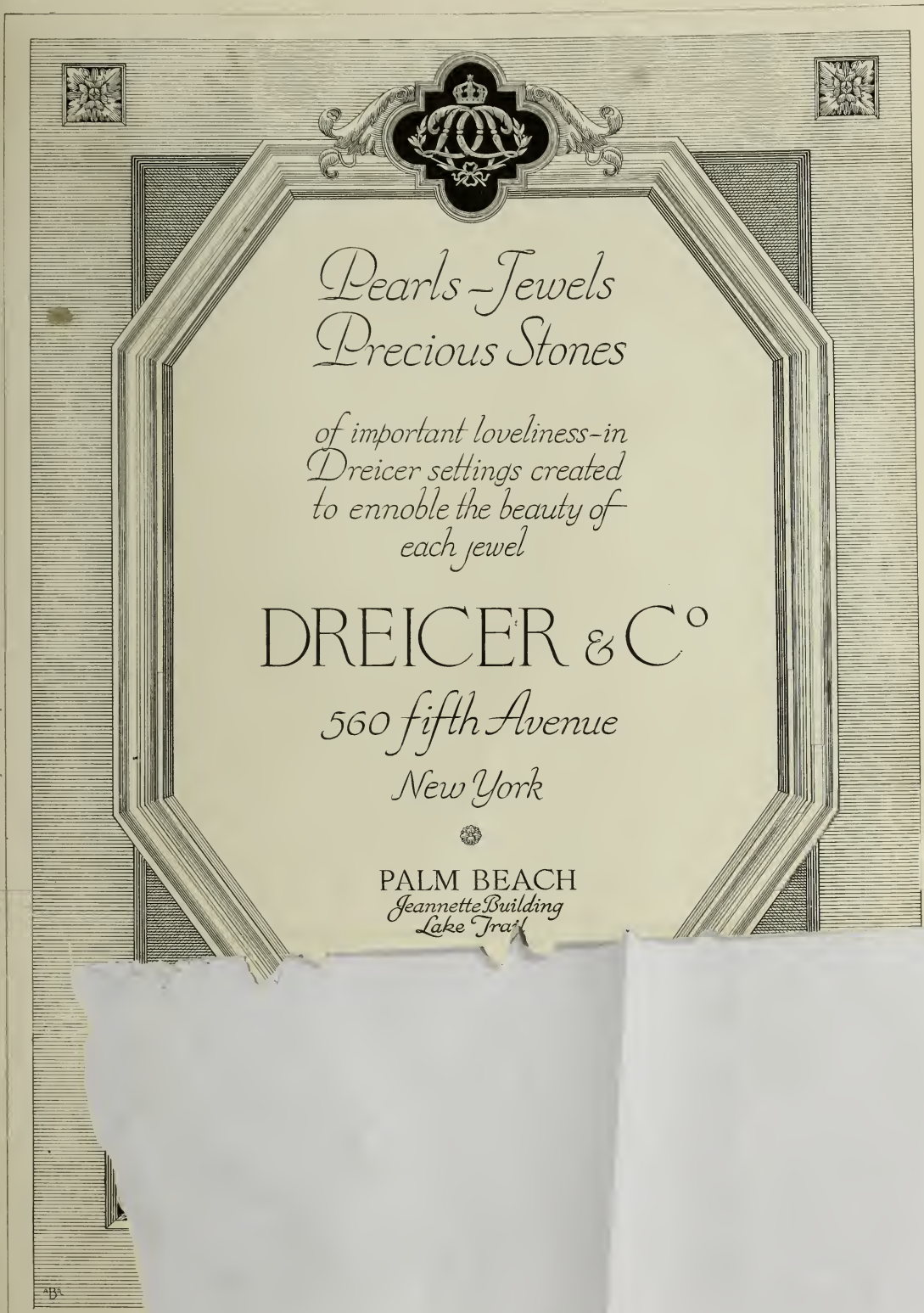
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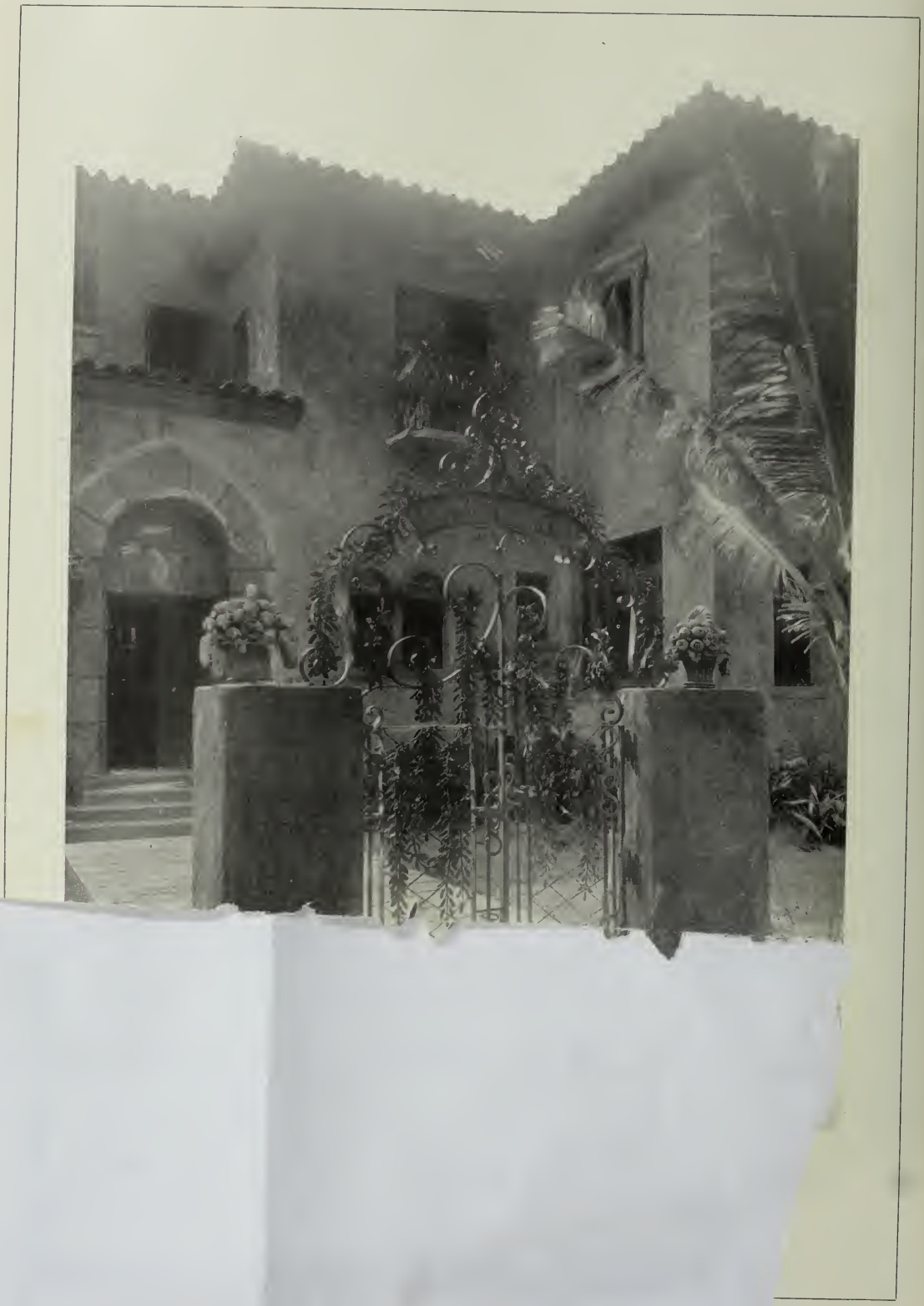
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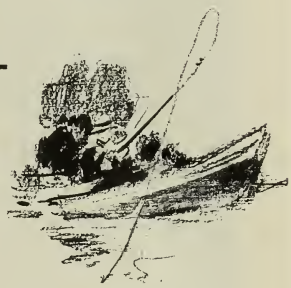
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Latin Architecture in the Playgrounds of the South

Some Delightful Variations of Spanish and Italian Styles in Florida's Sumptuous New Homes

By MATLACK PRICE



THE great playground of the world today lies down along that narrow strip of land that Ponce de Leon discovered one "flowery Easter morning." So full of fragrance did he find the air, so enchanting the spectacle of trees and shrubs in full bloom that this valiant Spanish explorer imagined that he had found some fabled land where the waters were fountains of youth and beauty. The country was christened Florida, which means Easter Sunday. Today, Florida means dazzling charm and beauty and a place where the greatest possible outdoor enjoyment can be found. There is probably no one other spot in the world where so many sports may be enjoyed on so large a scale, nor where there are finer houses, house-boats and hotels in which the sport-loving folk may live, no more splendid clubs in which society may mingle in luxurious surroundings, no place, in fact, where so much wealth and beauty and youth come together for a period of happiness.

People go to Florida to rest luxuriously, driving about through long avenues of cocoanut palms, hibiscus shrubs in bloom and wonderful vistas of endless seas or palatial homes; or to play and enjoy the companionship of the most famous and the most pleasure-loving people in the world. Where else can one see such golf courses out of Scotland, and polo fields with the swiftest ponies in the most picturesque surroundings, with fishing up the secret, silent Everglade rivers, under moss-hung trees, where alligators are lazily surprised spectators, and deep-sea fishing in glass-bottomed boats, where one can look fathoms down through the emerald sea, and swimming in transparent mauve and rose waters, and tennis, of course, on courts surrounded with coconut palms in view of a sea that does not end until the waters wash the shore of Europe? Of course, there is motor-boating and sea-sledding, and winging one's way from Miami to Palm Beach, from Palm Beach to St. Augustine and then a glimpse of Savannah. This winter also opens up at Miami a magnificent course for racing that will attract the smart set of turf and field.



Typical Florida architecture with the white walls, gleaming through the green of waving palm trees. A house at Miami Beach.

And who will ever forget dancing on the Everglades terrace under orange trees in bloom, with a moon curving through tall, royal palms, and then swimming at midnight in the tumultuous velvety sea with the music of a strange Hawaiian orchestra filtering the soft night winds?

No background more beautiful or appropriate could be for houses of Italian and Spanish derivation. The sky is of an intense azure blue, and usually filled with countless white, billowy clouds. For trees there are the graceful coconut and royal palms, the banana tree, the Australian pine, the eucalyptus and the pithecolobium, and for vines and shrubs there are hibiscus and turk's cap, flowering vividly red, and the bougainvillea that cascades over garden walls or pergola rafters.

The architects who are building Florida houses are making the most of what is really a remarkable architectural opportunity.

They have done well to free themselves from too strict an adherence to precedent, and to look not only to Spain and Italy, but to other nearby countries for both general and specific inspiration that enables them to create a style which must become known as "Mediterranean."

The North African note, like the Moorish architecture of Spain, must obviously be applied to buildings in this country with a great deal of skill and restraint, but it has the value of an accent that is just beginning to be appreciated.

In its informal phases the Spanish architecture that suggests itself for adaptation in semi-tropical parts of this country is an architecture of masses, of plain exteriors, enlivened by details incidental to doors, windows and chimneys, by red tile roofs and wrought iron grilles—and always by the colorful aid of planting and vines. In color it may contrast snowy whiteness with the blue sky and green palms of its environment, or it may skilfully simulate antiquity with colored stucco. Its exposed woodwork, too, invites antiquing and polychrome embellishment, both within and without. At Coral Gables, in Miami, I saw an ancient wooden window grille, taken from an old Spanish building in Cuba, and, al-



A house at Coconut Grove, essentially Spanish in its inscrutable exterior, plain wall areas and grilled windows



The galleried patio of a Miami house reveals one of the greatest charms of Mediterranean architecture

though the wood of which this grille was made was mahogany, it had been painted a vivid azure blue.

Within the Spanish house are further picturesque ideas that are readily adaptable to the houses of Florida—the patio, with its infinitely charming possibilities, and the effectiveness of tile for floors and for the decoration of walls, door frames, and the trim and sills of windows.

Because the country house architecture of Spain was above all an informal expression, it offers far more latitude for adaptation than the more mannered style of Renaissance Italy. The most picturesque fancy in which an architect may indulge in designing a Spanish house may well have its counterpart in some authentic instance in Spain.

In the architecture of the Riviera, if we ignore the trivial *maisonette*, there is a wealth of simple rusticity in farm houses and cottages and small villas—not very different in their plain white walls and improvised pergolas from the Italian houses that made Capri and Amalfi infinitely picturesque.

Looking to Algiers, and to the Mediterranean coast of Africa in general, there is little to find of the Latin, yet many motifs which combine themselves with Spanish and Italian architecture in unexpected accord. The North African building, with blank white wall areas, has few outer windows; its most effective architectural detail is the pointed arch and the occasional use of a dome on the roof. Characteristically, however, the roofs are flat and the walls extremely thick, the latter circumstance making for effective shadows in the reveals of doors and windows. As incidental details the adapter finds balustrades, a little iron work, much interestingly wrought woodwork and a considerable use of glazed tiles for decoration within.

In Moorish architecture, almost untouched, there lies a style that has always been strangely romantic, and always, too, extremely difficult to assimilate into the architectural manners of Europe and America. Few styles appeal to the imaginative with such an intense romance as that of the Moors, whose very name, like the name "Alhambra," stirs the mind and brings up pictures of old Spain in the days when Saracen mingled with Castilian and produced an art and architecture unlike any that had ever found a foothold in Europe.

Broadly speaking, the Alhambra is a typically Moorish building, severe and fortress-like as to its exterior, and light and colorful as a dream of Oriental magic as to its interior. Graceful arcades of horseshoe arches, slender columns, intricate arabesques of gold and rich colors, tiled fountains—all make a kind of architecture which is only Moorish.

Here, then, are the stylistic and racial sources from which the architects of Miami have had to draw, and at the present writing they are making ample use of the diversity which the informal atmosphere of the place allows.

Some have adhered rather closely to style, as in the great Deering villa, planned, built and gardened on a scale more nearly like that of an old Italian villa than any similar place in this country. Now that nearly ten years have passed since its building, it is interesting to see how this type of architecture ages in this country. Going through the place before it had been opened for the winter, with the grounds somewhat overgrown during the summer months, I experienced an almost dramatic illusion of great antiquity. Nearly all the garden figures, to be sure, are actual antiques, but the stucco, and especially the coral rock, had aged and discolored as though generations instead of years lay upon the great villa. In many places the coral rock had turned nearly black; in others it had taken on soft blendings of greys and greens, with occasional colorings from iron rust. Standing before the tall, monumental gateposts, truly of "the grand manner" in their scale, I felt as though I were in the presence of centuries, and could not at all capture any sense of modernity.



Miami patio in which flagged court and iron gate grill typify the Spanish origin of much Florida architecture

Not so pure in style as the Deering villa, but distinctly interesting in its adaptation of the Platcresque phase of Spanish architecture is the villa called "El Jardin," in Coconut Grove. This Renaissance-Baroque type has but recently been "discovered" as a part of Spanish architecture as a whole, and in the hands of a designer who understands its peculiarities it has admirable possibilities.

Two very interesting adaptations in as nearly pure style as is necessary, are found in Coral Gables, the new Spanish city that is a part of Miami. One is an Algerian house, so convincingly done that, with its tall, graceful palm trees, a remarkable illusion is created, and a demonstration as well, that a style hitherto virtually outside the ken of American architecture holds a wealth of direct precedent for semi-tropical architecture. The second unusual stylistic adventure (not considering, for the moment, the Mediterranean style on which Coral Gables is staking its architectural future) is the inn there, which is as charming an adaptation of the Moorish as has ever been achieved in this country. The patio, with its fountain, and open galleries on the second story, seems excellently right in scale, and the double arcade of Moorish arches that forms the fourth side of the patio is one of the most satisfying architectural incidents I have ever seen.



Façade at Coral Gables, Miami, revealing the utmost diversity in stucco, color and texture, as well as in the whole architectural manner

The designs for the Miami Biltmore Hotel, which is being built at Coral Gables, are detailed in the manner of the Italian Renaissance, though the tower is proportioned after the Giralda of Seville, and will rise high against the blue sky, above the great wings and main mass of the hotel.

The architects of Miami are fortunate in the materials that are available, especially in the local coral rock, which has an open, porous structure, and in another, called Ojue rock, quarried locally. Always, of course, there is stucco, one of the most flexible of all architectural media, in form, color and



Miami Casino, the social center where society assembles to swim and lunch



The glamor of tropical night in a vista of one of the water-gardens of Miami



Yachting and speed boat racing are the attractions for the lovers of water sports



The great hotels of Miami not only afford architectural expression of the informality of the life of the playground of the South, but give evidence, as well, that Miami is like a magnet, drawing new thousands every winter to her blue waters and fair skies



North coast of Africa—Algiers—furnished the inspiration for this most interesting house at Coral Gables, Miami

texture. Effective when it is applied in a coat of pure, dazzling white, contrasting with the intense blue of the sky and the encircling green of palm trees, new possibilities are being worked out in texture and color in the houses and other buildings at Coral Gables. The architects there are particularly fortunate in the availability of quantities of antique Spanish roof tiles brought over from Cuba. In carrying out Italian or Spanish houses it has always been a vexed problem with architects to find a roof tile sufficiently irregular and varied in shape and color to even approximate the effect of the ancient tiles seen in Italy and Spain, and certainly no one other detail can go so far toward making or marring the true picturesque character of these types.

In a previous paragraph mention was made

(Continued on page 78)



A polychromed antique wood screen, with a gate, conceals yet reveals a miniature patio in this Miami villa at Coral Gables

Grand Duchess Cyril of Russia



Courtesy of the Kingore Galleries *From a Painting by Mario Guadabassi*

The Grand Duchess, who has been visiting America, is a sister of the Queen of Roumania, and is a granddaughter of the late Queen Victoria of England. She was the first guest of the Monday Opera Club, an extremely smart organization which has been established by New York leaders in society for the purpose of reestablishing social life "along the lines of a fastidious taste." In other words, a very sincere and genuine effort to create or recognize the existence of an aristocracy in America



Addison Mizner, Architect

The entrance of the George L. Mesker residence at Palm Beach. At the end of a magnificent cloister is seen a sixteenth century, hand-carved walnut door. All the rooms throughout the house show an unusual variety of sixteenth and early seventeenth century hand-carved doors in pine, oak and walnut. The walls and vaulted ceiling of the cloister are of antique stone and the floor soft red tile

The chest in this room of great [illegible]
The gilt bronze lock and hasp shows the coat-of-arms of the princely Orsini family, of [illegible] at the left of the shield. On the opposite side of the old wrought iron door is a large Gothic tapestry showing the scene of the "Sacrifice of Isaac." In the foreground is an old French Renaissance carved walnut, two-tier cabinet, from the collection of the late Louis Huth of London. It was shown in the loan exhibition at the South Kensington Museum and the loan exhibition at the Burlington Fine Arts Club, England. The screen back of the chest in the corner is Italian Renaissance tapestry with back of rare old ruby velvet. The floor is of blue black diamond shape glazed tile and makes a beautiful background for the many colors that have been softened by age



Court cupboard at the left is of hand-carved oak of the fifteenth century. The fourteen dining room chairs were made in the sixteenth century especially for the castle of the Countess of Craven in England and they were used in that castle until they were brought here for this house. They are beautifully carved and have a lovely patine. The doorway, ten feet wide, has screened wrought iron doors through which one has a fascinating view of the garden. At the opposite end of the room are two fifteenth century French Gothic stained-glass windows that cast a rich glow over the vaulted room with walls frescoed in soft green. The room is lighted entirely by candle light. The floor is a dark dull red tile



Sixteenth century Italian walnut choir bench is shown with an Italian Renaissance tapestry hanging over it, showing the mythological figures of the "Flight of Time." On either side are large Italian candelabra with beautiful patine. Over the dais and down on the blue black tile floor a large Feraghan rug is spread. On the opposite side of the room are large comfortable couches in Renaissance tapestry with chairs and small tables arranged in groups. The walls are frescoed a soft yellow



Three doors in this room have seventeenth century pilasters and overdoor in white and gold (beautiful patine) with the original mirrors in pilasters. Three large panels painted by Robert W. Chanler in 1919, "Chinese Fantasies" they are called, are done in lovely coloring and gold background. The walls and ceiling and bookcase are painted in dull, antique gold making a perfect background for the colorful furnishings. The fireplace which faces the large couch, is an old carved marble Italian fireplace. The library contains books in English, French and Italian. The rug before the fireplace is rose senna from the Sitka Bey collection

Igor Strawinsky, One of the Great Russians

The Most Famous Composer in the World Today, Who is at Present Visiting America

By MARY HOYT WIBORG

ONCE I knew a man who knew a man whose grandfather when a child had seen the Duke of Wellington riding one morning in Hyde Park. This is a possible future parallelism for those who in this day and age have the good fortune to come in contact with this phenomenon of creative composition, the Russian genius, Igor Strawinsky.

As he is to make his initial appearance in this country in the first week of the month of January with the Philharmonic Orchestra, it is but fitting that every tribute held in the musical and intellectual world in America be laid at his feet in appreciation and acclaim of his art, for one who stands alone and apart as the greatest musical constellation in the world today. It is said that a true creative genius needs none but his own self-assurance to lean upon for appreciation and understanding, and that egotism — not humility of character—stamps the actual quality of an artist's greatness. This is no doubt in part true as a natural necessity for the courage and moral conviction of those outstanding pioneers in any field—that they be not discouraged nor disheartened by the mediocrity in vision and appreciation of their fellowmen.

To show the quality of Igor Strawinsky's disdain of the musical public's mind and intolerance, the story should be told of the morning following the production three years since of his ballet "Le Coq et le Renard" at the Theatre des Champs Elysées in Paris. He was found in an old hotel sitting at lunch, strumming on a piano, in mauve pyjamas and an old dressing gown, vociferating and fuming over the past evening's events. "It was a failure, utter and complete," he was bemoaning; "only fifty of those pigs last night booed me—no more." And then one suddenly remembered the roar of hundreds and thousands of outraged voices bellowing down the initial "audition" of the "Sacre du Printemps" at its first appearance the year before the war, when that astounding earthquake of orchestration literally irrupted its way into the world upon a dazed and outraged public.

We have not in New York the bellicose audiences that in Paris feel freely and abandonly justified to use fisticuffs in concert halls when some slight disagreement over the merits or demerits of a musical production is felt to be beyond the powers of even their Latin vocal demonstrations. I remember once an evening when in a Beethoven festival an encore was played of the works of Liszt, which caused such a stampede of outraged loyalty by the Beethoven partisans present that in the end, owing to the actual physical contact of the audience with each other through blows and bitter vituperation, the orchestra was finally forced to yield and abandon the playing of any numbers but those upon the printed programme.

By the furore created through such a small incident as this can somewhat be approximated the utter consternation and mad havoc wrought when Strawinsky's works were first launched upon an unsuspecting Parisian public. His harmonic stridences, vivid and terrific instrumentation, rhythmic upheaval of any past accepted tradition of musical tonality or form, lashed his hearers into such a frenzy, either of wild acclaim or bitter denunciation against this fanatic who could so outrage the public decencies in composition,—so suffer their oral emotions to be torn asunder, literally, limb from limb, that utter terror seized them of what fresh onslaught of tonal reverberations would be presented to them next.



Igor Strawinsky, a composer of world-fame, from a recent photograph

So Strawinsky, in his bitter cynicism, forcibly measured the success of his works by the extent of fury he could arouse in his listeners' mentality, in their answering invective of booing and cat-calls and crescendo of denunciation, audiences saw fit to heap upon his head.

But, this was many years ago, and since then the list of fervent followers of modernism has grown throughout the years with a wider vision and appreciation of all forms of art, especially in Paris, where Strawinsky's last première of "Les Noces" brought a wild and frantic acclaim from the now adoring French. So he must but feel, that his battle for recognition being over and won, his creative work now stamped as that of great genius throughout the entire world, a slight and secret longing for the past struggle and combat, when the dragon terror of the public was yet to be faced down and overcome.

In New York audiences, thanks to the blazed trail of our musical intelligence, enlightened by our great orchestras in bringing upon our concert platforms of these past years such striking examples of all modernity in music; thanks also to the small orchestra groups, such as the International Composers' Guild, The League of Composers, and such avowed followers of ultra-modernism in tonality of musical expression, Strawinsky in America as no other artist will be acclaimed and applauded as the greatest living composer of our times.

For his works "Petroushka," "Sacre du Printemps," "L'Oiseau de Feu," "Les Noces," "Le Rossignol," "Pulcinella," plus the other many orchestral, vocal and instrumental masterpieces he has produced, such as "Fireworks," "Scherzo Fantastique," "Battelier du Volga," etc., Strawinsky must hold an enduring place throughout musical history, as well as stand alone as the founder and keynote of the world-wide expression he has created today.

As the god of gods to whom all the musical cognoscenti, students of counterpoint, rhythm and orchestration bow low and worship as the greatest exponent of advanced modern development in musical and creative composition.

To give a short summary of his American tour, Strawinsky is to be first heard in New York with the Philharmonic Orchestra in Carnegie Hall on the evening of Thursday, January the 8th, and Friday afternoon, January the 9th. A special concert led by Strawinsky, composed entirely of his own works, is to be given on Saturday evening, January the 10th, in Carnegie Hall as a special tribute to his genius.

In the Philharmonic program, Strawinsky is to lead his "Scherzo Fantastique," "Battelier du Volga," and the "Suites of Pulcinella" and "Petroushka." In the special performance on the 10th, he conducts his "Fireworks," "Song of the Nightingale" and "Sacre du Printemps." His itinerary to date, during his stay in this country, includes leading the Boston Symphony Orchestra under Koussevitsky, in Boston, on January 23rd and 24th, the Philadelphia Orchestra, January 30th and 31st, the Cleveland, February 12th and 14th, the Detroit, March 3rd, and Cincinnati Orchestra, March 6th and 7th.

He is to appear again in New York on February 5th and 6th, as a soloist, under the leadership of Mengelberg with the Philharmonic and again in Philadelphia in a special concert with Stokowski on February the 15th. For the invitation and advent of great artists' appearance in America, the Board of Directors of our orchestras should be most highly praised and thanked. Amongst the most advanced in leadership in this field of generosity for the musical public's benefit is Mr. Clarence Mackay and his fellow directors of the Philharmonic Society, who by their appreciation and sincere admiration of Mr. Strawinsky have made possible the great composer's presence amongst us this winter.

"El Mirasol," a Splendid Palm Beach Home

This Residence of Mr. and Mrs. Edward T. Stotesbury Is One of the Most Luxurious of All the Fine Modern Palm Beach Homes

A most dignified stone stairway leads from the tropical garden of "El Mirasol" to a loggia, a glimpse of which may be had through fine Moorish arches. At the head of the stairway a stone fountain is set in the wall and the sound of the dripping water can be heard above on the loggia



Side facade of the Stotesbury residence gives an excellent impression of the charm of the Moorish arched windows, the rose stucco roof and the exceedingly well-managed tropical planting. That these palm trees were transplanted full-grown is one of the miracles of Palm Beach gardening (below)

Addison Mizner, Architect

Photographs by Edward F. Foley





On the south side of the Stotesbury house, the living room opens out upon a stately loggia whose slender columns frame the brilliant vistas of the fragrant garden in the patio. This is one of the most charming details of Mr. Mizner's design and most important as a background for the delightful entertainments given by Mrs. Stotesbury (above)



From the wide white graceful arches of the loggia one looks down a magnificent avenue of waving palm trees, tropical flowers and Spanish sculpture. The walk is of old Tunisian tiles and is broken midway by a pool of blue water. In the far distance a fountain stands against a background of orange trees and tropical shrubs

Some Highlights at the New Society Exhibition

This Annual Art Show Is One of the Most Representative American Exhibitions Held in New York Each Season

This is the third exhibition at the Anderson Galleries of the organization known as the New Society. It not only includes oil painting, water color, but sculpture, etchings, lithographs, practically every phase of plastic art expression. It is an exhibition for the work of its members only and its walls are hung individually, each artist arranging his own work as is most satisfactory to him. This gives a unique variety to the wall surface and at the same time so homogeneous is the sense of the various artists in this society that the effect of the exhibition as a whole is quite as harmonious and infinitely more interesting than if the work had been done by a hanging committee



"The Sea Horse" by Chester Beach, a noticeable departure from his usual expression in sculpture



"Young Women" a painting by Leon Kroll, a fine example of his recent work





"The Sea Girls" by Sterling Calder, warmly and tenderly modeled. (Above)

"The Mountain Stream," by Jonas Lie. A most interesting study in color contrast and painting texture. (At the left)

Mestrovic's Great Art Decorates a Little Chapel

A White Stone Chapel in a Dalmatian Vineyard Is the Supreme Work of This Artist's Life

By IRINA KHRABROFF

Photographs by Clara E. Sipprell

IN the southwestern corner of Jugoslavia, in the cemetery of a little town on the Dalmatian coast, far away from the beaten path of art students and sightseers rises a unique monument: the memorial chapel of the Racic family built by Ivan Mestrovic, the great sculptor's most significant work in the last five or six years.

A compact octagonal building of white stone, about thirty-one feet high, fifty-two feet long and almost as wide, softly crowning a small stony hill covered with cypresses, stone pines and terraced vineyards. The hill is at the end of a tiny peninsula. On one side, climbing half way up its slope—the picturesque little town of Cavtat built on the site of old Roman Epidaurus, and the range of bare ash-gray mountains farther beyond. On all the other sides the dazzling, sparkling, blue Adriatic. The little chapel, its white dome shining in the sun in contrast to the dark green of the trees, the blue of the sea and the gray of the mountains, can be seen for miles from both land and sea.

It emanates peace and quiet, and for those who know the earlier passionate work of the national Jugoslav sculptor it is difficult at first to associate it with his name. For years Mestrovic, a Dalmatian peasant by birth, had been a prophet to his people in its long struggle for unity and independence. Ever since he began to exhibit in Vienna in the first decade of the present century, had he been revealing to the world the spirit, suffering and aspirations of his race, and his work then seemed a supreme passionate cry for justice, a terrifying disclosure of long endured and suppressed suffering. With the end of the World War the battle was won and the national goal finally reached. The long agony, endured by Jugoslav people during the war, which deeply affected the spiritual development of the sensitive artist, had come to an end. Then returning to his native Dalmatia and accepting the commission of building a memorial to the deceased Racic family of Cavtat not far from the place where he as a boy minded his father's sheep and carved his first stone figures, Mestrovic spent several quiet years working on the chapel which was to become a masterpiece marking the height of a new phase in his artistic growth.

At a time of great change in the life of his people, which must have been also a time of great change in his own attitude towards life, he was given the unusual opportunity of returning in body and spirit to the land of his birth,



Ivan Mestrovic
the great shepherd sculptor of Dalmatia

the singular beauty of which had been the source of his first inspiration and had left an unmistakable stamp on the character of his imagination. It is interesting that he chose for his work a typically Dalmatian material, the like of which he must have used for his first attempts at carving, a beautiful white limestone from the nearby island of Bracca, which was used in the third century for the famous palace of Diocletian in Split and had been utterly neglected since.

Peace, harmony, reconciliation, acceptance of suffering, and hope is what Mestrovic had found within himself and has expressed in the memorial. One feels the imposing presence of peace from the moment when, having climbed the winding rocky path to the little cemetery, one confronts the tall white figures of the two death-angels, caryatids supporting the roofs of the porch and guarding the entrance into the chapel. They dominate and give meaning to the exterior of the building. Mestrovic, being primarily a sculptor, places his emphasis upon the images and uses the architectural lines to increase their importance. By this method, and the fact that he uses the same stone for both figures and building, he achieves a wonderful unity and harmony of the whole, a harmony in which the images strike decidedly the dominating note.

One passes between the white angels and stands before a bronze double door with the images of the four Slavic apostles: Cyril, Methodi, Sava and Gregori Ninski. The narrow, emaciated faces, elongated features and beautiful unnaturally long eyes are those of Byzantine saints. A heavy bronze key with angel heads in low relief on both sides opens the door, and one steps into the chapel, into the world of the dead built for them by the artist Mestrovic.

It is a strangely quiet world, yet full of powerful restrained feeling. It emanates from the seven large figures that hold within themselves the essence of what the artist wished to express in his work. Not only the architectural lines of the interior, but also the play of light, as it penetrates through the six narrow slit windows and the arcaded lantern in the center of the cupola, are planned with the purpose of increasing their impressiveness.

Facing the door is the altar with the figure of the Madonna holding the Child. The group is conceived and executed in the distinct Mestrovic style. The Madonna sits with her legs crossed, the Child astride on her lap. One of her slender hands touches his shoulder, the other is slightly raised in benediction. Her narrow, long head is directly over the head of Christ. She looks down upon Him with a quiet, impassive love. She seems soft and feminine yet almost inhuman in her



Entrance to the Memorial Chapel of the Racic family, built and decorated by Ivan Mestrovic

perfect composure and supreme knowledge. In the strange light that falls upon her from the narrow windows on each side of the altar, she glows, as though bathed in a supernatural radiance. One hardly notices the delicate figures of the naked music-angels on each side, the angel heads in a pattern over her head, the winged Lamb of God and the beautiful rhythmic bas-relief of the deposition from the cross at her feet. The whole merges into a rich background, a fitting setting for the image of divine motherhood.

To the left, in a little side chapel, is the figure of crucified Christ. His body is emaciated yet beautiful. As the artist's earlier figures of Christ, He still is an image of suffering, but now it is suffering that has become meaningful and therefore reconciled, accepted and glorified. The figure is like a sublime vision of the Redeemer. As one looks at it, He appears to be slowly rising. At noon, when the sun penetrates through the slit-window to the right, a mystical, unextinguishable fire seems to be lighted at His feet.



The altar of the chapel with the figure of the Madonna holding the Child. The bas-relief figures at the sides are naked music angels. Angel heads make a pattern over the Madonna's head and the winged Lamb of God is in the bas-relief below her feet

Madonna, form the inside of the cupola. The whole is bathed in the soft light from the lantern at the top where hangs the dark bronze bell.

Peace and quiet and intense feeling. The eyes wander from figure to figure, and the meaning which Mestrovic put into his work becomes clearer and more overpowering. The great tragedy of life, death and suffering, of men and God has been told again in a new, masterful and convincing way.

EDITOR'S NOTE: A very great and rare opportunity to study the work of this Serbian sculptor has recently been afforded us in the very magnificent and complete showing of his sculpture at the Brooklyn Museum. In a catalogue of rare beauty prepared by Christian Brinton we learn much of Mestrovic's simple but picturesque early life. He was descended from the redoubtable haiduk chieftains, though his father and mother were simple peasants. Like every peasant lad of the district he tended the flocks by day and at night harkened to fireside tales and ballads of poetic fantasy.

The figure of the crucified Christ in the Chapel, a sublime vision of the Redeemer



The Chapel is placed on a hill-side in the little Dalmatian town, its snow-white dome shining in the sun

In the side walls of the Christ Chapel, facing each other, are the sculptured portraits of two members of the Racic family—the mother and the daughter. The portraits of the other two, the father and the son, are in the opposite chapel, dedicated to St. Rockus, the patron saint of Cavtat. The saint stands looking down at the traditional dog at his feet, who is licking the wound on his master's leg. The lines of his arms and slightly bent head repeat the curves of the dog's body. His features bear a subtle resemblance to those of Mestrovic himself. The expression is one of patient suffering, great kindness, humility and contemplative thought.

The crypts with the names of the deceased and the dates of their birth and death are in the walls of the main chapel between the altar, the two side chapels and the door. Over each is a huge figure of an angel carrying the soul of the dead. The souls are tiny, naked children, clinging closely to their protectors. Their smallness and helplessness, their trusting abandon strikes a note of tender pathos. The angels, serene and majestic, hold the little bodies in their powerful hands with a sad, knowing tenderness. One quietly kisses the tiny face as the little being flings his arms around his head and presses close in a childish, happy abandon. Another holds the infant close to his heart as the little hands fold in a trusting, childish prayer, and looks up as though trying to intercede for his charge with the divine power above.

Over the soul-angels row upon row of angel heads set in alternate cubes of stone and similar to those on the key and over the



Mrs. John Alden Carpenter of Chicago



From a painting by Glyn Philpot

Mrs. Carpenter is the wife of America's most famous living composer. She is also a woman of fine personal achievement. One of her most significant accomplishments was the organization of the Arts Club of Chicago. She is responsible not only for the purpose and growth of the club, but for the charming decorations and its unusual spirit of goodfellowship



Rue Carpenter, Decorator — Arthur Huen, Architect

Circular end of the lounge. The walls deep gray in this room, the pilasters powdered with gold. The hangings in shades of yellow and henna, the rugs Persian and the dominating note in the furniture Empire

New Home of the Arts Club of Chicago

A Club Where Society and Art Meet With Genuine Respect and Mutual Interest

By SAM PUTNAM

THE Arts Club of Chicago, organized in the autumn of 1913, from its birth, has been, perhaps, the most distinctive, the most powerful and important force for modernity in art that we have in the Middle West. From the beginning, this organization has battled, when battle was necessary, and at all times has worked for that art which is founded upon a love of life and "the fact of living." It has sought out and acted as entrepreneur to that art which is the expression of an exhausted but still very-much-alive century. As artist and audience and as the middleman to a larger audience — a middleman with a sense of civic responsibility — it has lent its constant endeavor to assist in breaking the academic circle and all others that would circumscribe the freedom of art. It has not been afraid to sponsor the creative visions, so unlovely and often even "ugly," of Picasso, Szukalski, Laurencin and many other moderns. At the same time, it has been no mere adventurer in feverish quest of the outré. The balance of its judgment has been one of its most outstanding characteristics. It has found talent and genius at home as well as abroad; its Cor Ardens, "Introspectives" and other exhibitions are illustrations. It never has proclaimed, "This is the last word." Nor has it turned its back on tradition and the past, though it appears instinctively to have preempted the modern and contemporary field; witness its exhibition of Greek and Roman sculptures, Early American paintings, etc.

In short, the Arts Club of Chicago has displayed at once a daring enterprise and a catholicity of taste which set it apart among the aesthetic and near-aesthetic institutions of what many, doubtless, would regard as the hinterland. It is not strange, therefore, if it has won a very high and definite place for itself in the artistic life of the community it was organized to serve. And now, as the club is moving to its spacious and beautiful new home in the Wrigley Building, is as good a time as any for stock-taking.

What, specifically, has the club accomplished? For one thing, as has been hinted, it has brought to Chicago and the Middle West many of those embattled continentals in the field of painting who have grown to artistic maturity in and out of the war, as well as earlier rebels, now almost conservative-seeming, among the impressionists and post-impressionists. Its exhibits have included canvases by Cezanne, Picasso, Derain, Matisse, Renoir, Seurat, Van Gogh, Whistler, Gauguin, Laurencin, Redon, Toulouse-Lautrec, Carolus-Duran, Zuloaga, Nordfeldt, Mondzain, Tsireh, Matulka, Bakst, Foujita, Goncharova, Larionov, Thevenaz, Roerich, Gregoriev, Sudeykin, Zadkine, Fatinsky and Bianco. Among the sculptors whose work it has shown are Rodin, Bourdelle, Lachaise, and others.

The club has been equally hospitable to native — American



Looking from the reception hall into the vestibule. The walls here are pinkish buff in subtle contrast to the tomato-colored marble walls of the vestibule. The floor is black marble inset with brass. The hangings are brilliant red damask

and Chicago—talent where talent was to be found. In addition to exhibits by its own professional members, it has shown the work of William Glackens, Robert Henri, Ernest Lawson, Maurice Prendergast, Robert Jones, Mary Foote, the Macdougal Alley sculptors, Mary Rogers, Hermann Rosse, Ross Moffett, Emil Zettler, Stanislaw Szukalski, Alfeo Faggi (an American by adoption), Rockwell Kent, John Storrs, Carl Sprinchorn, Man Ray, the local Cor Ardens group, Bror Nordfeldt, Jerome Blum and others.

Particularly notable shows have been the exhibits of French post-impressionists, also Rodin sculpture, water-colors by Inness, paintings by Joseph Stella, sculpture by Faggi, decorative screens by Robert Chanler, line drawings by Ananda Coomaraswany, paintings by Bakst, watercolors by Foujita, drawings by Ilya Rjepin, wood-cuts and sculpture by John Storrs, paintings by Goncharova and Larionov, the fine group of subjects painted at Ellis Island by Martha Walter, drawings by Boris Anisfeld and Ferdinand Hodler, paintings by Forain, drawings by Degas, paintings by Nicholas Roerich, paintings by Paul Thevenaz, ancient Greek and Roman sculpture, early American paintings, and paintings by Marie Laurencin.

All this sounds like mere cataloguing, but these lists, compiled more or less at random, are indicative of the club's wide range of interests. The work of hundreds of other artists—painters, sculptors, water-colorists, scenic designers, decorators, has found a welcome, thanks, chiefly, to the vision manifested by Miss Alice Roullier and the Art Committee which she heads.

This is one of the ways in which the organization has carried out its primary purpose, which is to bring together the artist and the true art-lover—the amateur, if you will—the artist and his public. Loan exhibits have been brought from New York and elsewhere, often, too, from the smaller and less-known shops, where the young artist from home and abroad is compelled to look for his first showing. The club, however, has not been selfish in the matter. It has not wrapped itself in a mantle of esoteric exclusiveness, but has displayed an eagerness to share its finds with the larger public. To this end, through the coöperation of the Art Institute of Chicago, it has maintained in the latter institution an Arts Club room, where the public which wanders through the galleries on Sundays and other days may have the opportunity of being delightfully and wholesomely shocked by Derain, Picasso, Laurencin, Braque and other *revoltés,* or charmed by a beautifully installed Gothic exhibition.



A second view of the lounge showing interesting wall treatment. The floor in this room as in several others is black and the dark border between the ceiling and wall is jade. The consoles are green and gold and the mirrors framed in old gold



A vista from the reception room in the Arts Club out to the lounge. The colors in this room are gray and green with henna curtains and again the floor is black

Personally, the writer never will forget the thrill he encountered some years ago when, upon entering the Arts Club room in the Institute he first caught a glimpse of Bourdelle's sculpture. Nor will he forget the hours he later spent in dreaming before the pictures of Marie Laurencin, in studying Braque's still-lifes, in adulating the meteoric, youthful genius of Pamela Bianco. Experiences such as these leave a memory, and one cannot but feel gratitude toward those who have made them possible.

There are other memories. One is of the portentous figure of Amy Lowell, reading her poems from the Arts Club stage. Miss Lowell had just been rather violently assailed by a Chicago book page editor over a question of prosody or something of the sort, and she was in fighting trim. Her auditors, the literary and artistic cream of the town—"little Chicago," so to speak—had a mildly hilarious time. The evening, they felt, was a memorable one. The Arts Club has always been a liberal host and has never hesitated about sharing a good thing with those outside its membership. This has given an added vitality to many of its occasions, as it did to the Amy Lowell evening.

And Miss Lowell is but one of a long list of literati to whom the organization has played the part of host and impresario. Edna St. Vincent Millay, Carl Sandburg, Harriet Monroe, Padraic Colum, Eunice Tietjens, Edgar Lee Masters, Robert Frost. Alfred Kremborg has strummed his "mandolute" and "Old Carl" has sung his songs of human byways for the delectation of members and their friends.

For the scope of the club, as its title hints, is not limited to any one art or group of arts but aims rather to embrace the mystic seven (or whatever the number may now be with Mr. Gilbert Seldes' "lively" additions.)

In music, for example, the club has been almost as daring an entrepreneur as in painting. Ossip Gabrilowitsch and Vincent d'Indy as well as Leo Sowerby have been its guests, and many more. Mr. John Alden Carpenter, the distinguished American composer, heads the music committee and is one of the club's redoubtable artistic assets.

In drama, too, Arts Club members have been active. Miss Alice Gerstenberg, herself a playwright of reputation, is chairman of the drama committee, and Theodore Hinckley of Drama magazine and the Drama League is a member of the committee. A good-sized practicable stage was one of the features of the old club rooms, and this feature is retained in the new quarters. On this stage, in the past, the work of such dramatists as Shaw, Strindberg, Schnitzler, Barrie, Dunsany, Molière, DeMille, Kreymborg, Kenneth Sawyer Goodman, Mary Aldis, Sturo, and many less known to fame has been given creditable interpretation.

There are other activities of a social-

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By the Dawn's Early Light

A Review of New York Dramatic Productions

By GEORGE JEAN NATHAN

FIRMIN GÉMIER, of the Odéon, has come and gone. Nor is there any great wailing and gnashing of teeth over his departure. For, if the truth be known, the American appearance of this reputed first producing talent of France was, to put it according to page 136, paragraph 7, in the "Book of Etiquette," hardly a success. To put it more bluntly, it was a distinct flop.

Gémier came to New York at the invitation of the United States Government, the deal having been engineered by the wily Mr. James K. Hackett that he might demonstrate his well-nigh overpowering gratitude to the French for having permitted him to play "Macbeth" for a couple of hours last Spring in Paris. The visitor was wined, dined and made speeches at for ten days preceding his stage bow. The daily gazettes were fruity with testimonials to his genius. Mr. Otto Kahn gave a banquet in his honor to which almost everyone in New York save the "Dixie to Broadway" company was invited. And the flag manufacturing plant at New Brunswick, New Jersey, began working in double shifts to turn out enough French banners to decorate the inside and outside of the Jolson Theatre.



Courtesy of Francis Bruguiere

Mary Morris and Charles Ellis in "Desire Under the Elms," by Eugene O'Neill, produced by the Provincetown Players

Then came the great night. The curtain went up on "L'Homme Qui Assassina," by Pierre Frondaie out of a novel by Claude Farrère. And what the enthusiasts saw was a cheap, gimcrack melodrama of the period of thirty years ago. And what the enthusiasts saw further was a stage investiture and stage direction about on a par with a third road company's. And what the enthusiasts saw still further was a performance on the M. Gémier's part that was no whit better than the sort of performance they regularly see along Broadway. But this was not the half of it, dearie. The next production was "Le Procureur Hallers," by the MM. de Gorsse and Forest from a doodad by Max Lindau. Here the enthusiasts found another cheap and tawdry, and decidedly old-fashioned melodrama, no better produced and no better acted than the initial offering. The enthusiasts rubbed their eyes and looked around them, only to observe the other enthusiasts rubbing their eyes in turn and looking around *them*. . . .

The next bill was Lenormand's "L'Homme et ses Fantômes," a fairly interesting and diverting play produced by the M. Gémier with a devastating economy and acted with anything but brilliance. The spectacle was of a battle between Lenormand's play on the one side and Gémier on the other, with the play getting much the worst of it. The bill after that was "The Merchant of Venice"; the bill after that "Le Bourgeois Gentilhomme"; and the bill after that "The Taming of the Shrew." And still the enthusiasts kept on rubbing their eyes. For what they beheld was merely a peacocky parade of freakish production and directing ideas set forth in an obvious effort to conceal the lack of clearly reasoned-out and stimulatingly sound production and directing ideas. And what they beheld, in addition, was some cabotinage of a very second-rate order.

Surely, thought the Gémier boosters, something must be wrong somewhere! Thus meditating, the boosters proceeded to do what boosters are ever in the habit of doing. That is, they set out to figure out a way to hide their disappointment by justifying the Gémier monkeyshines. It took considerable ingenuity to accomplish this, as may be suspected, but they finally managed it, at least to their own satisfaction. They began to praise Gémier for taking the tragedy out of "The Merchant" and making it "joyous and gay and lively." (One ventures that Gémier would make "Rosmersholm" as zippy as George White's "Scandals.") They began to praise Gémier for making Molière live in the theatre again by playing him as if

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Francine Larrimore in Cosmo Hamilton's play "Parasites"



Photograph by Nickolas Muray

Pauline Lord in "They Knew What They Wanted," produced by the Theatre Guild

Zuloaga, Spain's Most Famous Painter Today

This Remarkable Personality from the Basque Country is the Idol of the Whole Spanish Nation

By MARY FANTON ROBERTS

ZULOAGA is not only the most famous painter in Spain today, but he is the idol of the Spanish people. Whether he is in his native town up in the Basque country, or whether he is traveling about along the west or the south coasts, his coming is a *fiesta*. And he is greeted with as great an acclaim as though he were the king himself, or Belmonte the bullfighter, whom he has painted so often and so gorgeously. Only last summer Belmonte stayed with Zuloaga for three months at Zumaya and was painted by the great artist in three extraordinary studies—one gold, one black and one silver. These pictures are at present on exhibition with nearly fifty others at the Reinhardt Galleries in New York.

Zuloaga is very catholic in his choice of models. Whatever interests him in life (and that is the whole world) interests him as subjects for his canvas. One of the finest portraits he has ever done is the Duchess of Alba, and perhaps ranking second to this is the dark portrait of Belmonte, whose friendship Zuloaga cherishes along with esteem of kings and queens.

My first meeting with Zuloaga was in a huge storeroom in New York, where his mighty canvases were being unpacked, and we talked together through the hammering of boards, the dropping of lumber, and the merry and timely conversation of the packers; and yet, somehow, in this eminently typical New York confusion, with many people coming and going, and the roar of trollies outside the windows, I felt myself in the presence of a very fine and gentle and peaceful personality, though not in the least lacking a flame-like spirit and a most genuinely romantic outlook on life. Far, far from sentimental, however, with an intense and personal dislike for sentimentality either in nations or in art.

Zuloaga is a very big man, tall and rather magnificent, something like Chaliapin, with a rich resonance of voice which also made me think of the great Russian singer. In fact, you feel that perhaps his physical power and well being may account in a measure for his spiritual calm.

We sat on a large packing box to talk about art and life and Spain and France and America. Like all men who think serenely and live intensely, he was very simple in his attitude toward life, with great enthusiasms and few criticisms. "Your architecture," he said, "is the most magnificent in the modern world. When I came in the harbor a few days ago, just before twilight, with the sky blue and the rays of the setting sun pouring over your tall buildings, I could not keep from exclaiming with delight. It was one of the most gorgeous spectacles I had ever seen. I have seen no greater modern buildings. I do not know about your houses, I have not seen them yet. I fear they might be imitations of foreign palaces, but what you call your skyscrapers are supremely beautiful. They belong to your life and your civilization, and nothing could ever be better. I talk about them constantly, and I want to talk about them to the architects who designed them. It would be a great moment for me, for I find your buildings here as stupendous and significant as Gothic architecture in France or the Renaissance in Spain."



Courtesy of the Reinhardt Galleries

Self-portrait of Zuloaga, a study of unusual dignity and extremely Spanish in type

While Zuloaga was talking to me about our buildings, he was quite dramatic in a most unconscious way. He gesticulated rapidly and his eyes were glowing. You could see his delight and his enthusiasm in the expression on his face and in the sound of his voice. As he had not yet been about New York at all, I could not ask him what he thought of our jazz music and of the New York women, or any of the usual reportorial questions; but all of these I am sure he has already answered many times for the press. He did tell me, however, that he was to paint a few portraits of some well known people here, and I rather think they will make a sensation, for he paints as he feels, only. Boldini is not his ideal, and he is utterly courageous—as much so, I fancy, as Sargent, and with a finer intention born of a rare spirit.

Of Zuloaga's great popularity in Spain, a friend of his told me of his return some time ago to his home at Eibar, in the Basque country, after wonderful honors had been heaped upon him in Rome, and how the whole population of this little north of Spain town greeted him with welcoming delight at the station. There were over eleven thousand persons waiting for the train to come in, out of the twelve thousand inhabitants. In fact, every person who was not bedridden or crippled or in a cradle came with flowers and banners and joyous faces to meet this man as though he were a conqueror, as indeed he is.

In "Blood and Sand," one of Ibanez's stories, I remember how a bullfighter, the hero, received one ovation after another as he went from town to town to fight bulls and break the ladies' hearts. And it is a triumphal tour, the friend told me, when Zuloaga travels. If Zuloaga were the most fearless, the most captivating, the most dashing of all the *toreadors* in Spain, he could not make a more profound appeal



A portrait by Zuloaga of Madame de Atucha, a remarkable study of the modern type of Spanish woman



A portrait of Madame Sara de Santamarina. In this portrait one has a distinct impression of Zuloaga's landscape sense



Le Marquis d'Amurrio, also placed against interestingly painted Spanish hills, by Zuloaga

to the imagination of the Spanish people.

Zuloaga feels very badly about the possibility of the bullfight vanishing as the most interesting and most typical of Spanish sports. "It would be very *triste*, Spain without the *toreadors* in their gorgeous costumes, the ladies in their mantillas, the arenas filled with color, and the terrific excitement that always precedes and follows the bull-fight today. But the change will come about because of the cruelty to the horses that modern people will not stand, and there can be no question about it, it is terrible. The only way that I can see to save the bull-fight is the French method of protecting the animals. I am sure that this can be done in Spain. But it may be that, even if it is accomplished, it could do no more than delay the vanishing of bull-fighting. It is all so *triste*. Right to do away with cruelty, but *triste* to sacrifice joy and beauty at the same time.

"And what shall we have instead?" Zuloaga shook his head very slowly, as though he were thinking *triste* as well as saying it. "Football, perhaps, or baseball. I cannot see them in Spain, but already they are being played in France. But if we once begin to regulate joy, shall we not regulate art, and the flight of the spirit? If we take away the bull-fight and the color that goes with it, and the excitement and the painting of these scenes, what will follow? Dare we to think how gray and austere life will become? I am not for regulations; I am for freedom, and beauty and art that express both."

Although Zuloaga seems quite certain that the bullfight is doomed, on the other hand he courageously asserts that he believes a renaissance is coming in Spain in the hearts of the women in relation to the old, beautiful way of living. He thinks the *mantilla* is being more worn by the loveliest of Spanish women, and the old and elegant manner is returning to social existence. This he finds very consoling, particularly for artists who have found such inspiration in the beauty of the Spanish women and their entrancing grace of costume. But for that matter, Zuloaga finds a rare grace and beauty in the Spanish gypsies, and has painted them with an understanding and an esprit that makes pictures of them which rank with his finest of royal portraits.

And, as he says himself, "it is not the subject." What he paints is from within himself. "I care little about where my work is done. The kind of studio does not matter at all, the country or the place. If I have my colors and my canvas, and the subject interests me, I ask no more."

While we were talking softly under the din and the confusion of the room, someone asked Zuloaga which he found the more inspiring, the beautiful soul or the beautiful body of a model. "To that," he said, "there is no answer, unless you permit someone to decide what is beautiful." A woman inspires an artist, and he paints his inspiration, not the model. What one thinks of as an ugly woman may inspire very beautiful thoughts and stimulate the imagination, and then an artist will paint a picture that satisfies him. It is only when the subject does not inspire an artist that he will paint badly, regardless of form or color, or what is usually called beauty. Whatever frees the imagination of a man is valuable to him. And who can say how it will come about?

"As for the technique of painting, each man must paint in a way that tells his own story best. Degas was my very, very good friend, and came in Paris so often to my

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Sketch for the portrait of the Duchess of Alba, done in the old Spanish way, which Zuloaga says is the newest Spanish way



Like the villa of a dream in a painting by Maxfield Parrish this Spanish house at Coconut Grove, Miami, rises above its placid pool, and is reflected in the mirror-like water. The style is an interesting phase of the architecture of the Renaissance in Spain, called "Plateresque," after "platero," the Spanish for a worker in precious metals. Much of the inspiration for the intricate detail is said to have been brought to Spain from Renaissance Italy by traveling Spanish architectural students

Adaptation of "Plateresque" Architecture

The Home of John Bindley, Esq. at Miami, Is Done in the Manner of the Picturesque Renaissance of Spain



The entrance to the Bindley house presents an unusually interesting adaptation of the Spanish Renaissance. The ornamental base course is directly derived from Aztec ornament. The doors are heavily studded with metal bosses, in the true Spanish manner, and the enframement around and above the arch is one of those profuse compositions of motifs that lend color to the theory that the Plateresque architects were inspired by the work of silversmiths and goldsmiths. The use of metal grilles is an effective detail



The Spanish house affords a real opportunity to make decorative uses of glazed Moorish tiles, or, as they are often called, Tunisian tiles. They form an effective wall treatment for this sun parlor



Below—
On the terrace overlooking the swimming pool a further opportunity is given to study the Plateresque phase of Spanish Renaissance architecture. The cresting above the second story loggia is not unlike the detailing found in Jacobean work in England. The vista from the loggia is one of exceptional charm, the swimming pool adding a fresh, cool note most enjoyable on warm, winter Miami days



Evidently the intention in furnishing and decorating this room was to reproduce the sumptuous effect of an old Spanish hall. The ceiling is particularly appropriate for this purpose, resting as the great beams do on richly carved plaster ornaments. The effect of the room is by no means marred with the addition of pieces of Italian furniture, especially those of the Venetian type. The tiled floor is a very rich background for the old Spanish rugs and one can imagine the beauty of this brilliantly colored room lighted entirely by a succession of groups of candles. (Above)



A second view of the living room with a magnificent Renaissance fireplace. The floor covered with mat glazed tiles carrying an ornamental border of more highly glazed Tunisian tiles. The arrangement of furniture in this vast room is unusually homelike and the portieres and rugs add rich color notes

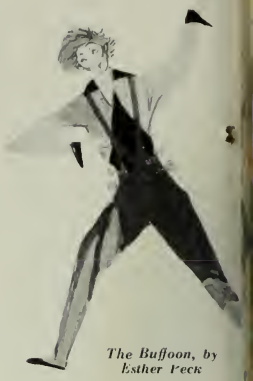


A Pierrot Buffoon, by Esther Peck

"The House Where Magic Has Come to Stay"

Ten Years of Uninterrupted Success Is Claimed for the Neighborhood Playhouse: Our Oldest Experiment Theatre

By MAIDA C. DARNTON



The Buffoon, by Esther Peck

ON February 12, 1925, The Neighborhood Playhouse of New York will be ten years old. In the ugly clutter and jangling confusion of the crowded East Side, it has in these ten years become an oasis of beauty, inspiration, and spiritual sustenance. To the visitor who first walks down those shrill, sordid streets, flanked by high, mean tenements wearing their fire-escapes and far-flung bedding like hideous excrescences, the simple Georgian façade of the Playhouse, with its white casements smiling above its green-growing window gardens, seems a living symbol of the serenity of art and of nature. In a grotesque welter of commercial and industrial civilization, this lone outpost of artistic aspiration faces the wasteful disorder of life unafraid. "Ars longa" it seems to say to Grand Street.

A decade is a longer time, relatively, in the life of a theatre than in the life of a human being, and so The Neighborhood Playhouse is now the oldest experimental theatre in this country. In these ten years it has always led a perfectly respectable double life. A training school as well as a theatre, alone among the artistic and experimental playhouses of New York it has maintained, in addition to its stage, a school of the arts and crafts of the theatre and a workshop. So valuable have its products proved that certain features of the school and of the workshop have now been adopted or adapted by such later experimental theatres as The Provincetown Playhouse and The Theatre Guild.

Experiment at The Neighborhood Playhouse has meant a genuine eclecticism, not the pursuit of fads. Perhaps the most cosmopolitan theatre in this country, both in the range and in the character of its productions and of its audiences, it has found beauty, variety, and humor alike in such ancient ritual and folk forms as the seasonal festival dances of primitive peoples and in such modern experiments in rhythm and vibration of sound and light as Thomas Wilfred's Color Organ. Plays of almost every kind, age, and country have been produced with a sympathetic understanding matched by an unfailing honesty of workmanship and technique.

The free creative play spirit in individuals and in groups has been especially encouraged by looking beyond the spirit and forms of the past and the present in order to feel its way toward the theatre of the future. So the Playhouse has recognized no limits in the realms of time. This year, for example, its repertory will range from a first production in this country of "The Little Clay Cart," a romantic Sanskrit comedy at least twelve centuries old, to "Exiles," by James Joyce, an ultra-modern psychological study of sex relationships by the author of "Ulysses." Other dramatic features will be a new American play and a new revue, while the dance and lyric drama will be represented by a new music-drama and by a revival of the inspiring dramatic version of Walt Whitman's poem, "Salut au Monde." The production of this cosmic drama, with music by an American composer, the late Charles T. Griffes, maintains the tradition of reviving at intervals some fine past achievements.

The repertory of the present season is characteristic of all recent seasons, in which six productions at least have been directed and designed by the permanent producing staff, performed by members of the permanent company, and "made at home" to the last detail in the workshops. There has been only one unchanging feature in the changing programs of the years. One bill every season is always devoted entirely to dance and pantomime, for at the Playhouse dancing and drama have always been cherished as sister arts.



Photograph by Drix Duryea

Otto Hulicius, as Darduraka, the gambler in "The Little Clay Cart"

So, in these ten years, forty plays and two revues have been presented for the first time in New York, and to match them, fifteen dance festivals and pantomime-ballets. Just as Dunsany was introduced to the world as a dramatist in Grand Street, with "A Night at an Inn" and "The Queen's Enemies," so Griffes was introduced as the composer of lyric festival in "Salut au Monde." Shaw's "Great Catherine," Galsworthy's "The Mob," and Granville Braker's "The Madras House" first brought increasing audiences from up town, sympathetic to new social ideas as well as to a new technique in drama; and Stravinsky's "Petrouchka" and Morales' court-ballet in burlesque, "The Royal Fandango," created a fresh interest in new forms of pantomime-ballet.

The Neighborhood repertory has ranged over space as well as time. The drama of a dozen countries has been represented on its stage. An Irish poetic allegory by Yeats, Spanish comedies by the Quintero brothers, Russian plays by Tchekov and Andreiev, French plays from "Guibour," a fourteenth century miracle, to H. R. Lenormand's "Time Is a Dream," a modern psychological drama based on the theory of the fourth dimension, indicate the catholic interests, the taste, and the artistic courage of the producers. Our native drama has been represented by plays by Susan Glaspell, Eugene O'Neill, and Percy MacKaye. In "The Grand Street Follies," a light-hearted revue of the season, current dramatic fads and tendencies have been satirized with incisive wit and with an intellectual humor far above the conventional stuff of Broadway.

The same creative spirit and wide tolerance has brought to life old dance forms and ballets. The production of an authentic Japanese Noh play, with the original native masks, introduced the mask once more on the occidental stage. "An Arab Fantasia" gave an authentic portrayal of Mohammedan culture by means of pantomime and dances, with native melodies and instruments. Rossini's



The Dancer
by Esther Peck

delightfully naive ballet, "La Boutique Fantasque," restored the humor and fantasy of another era, while Prokoviev's "Buffoon!" brought out the grotesque quality and broad vitality of Russian ballet. Debussy's "Boite à Joujoux," repeated during several holiday seasons, has given the children in ballet and audience a more engaging aesthetic equivalent of the English Christmas pantomime.

The variety of its past matches the variety of achievement of the Playhouse. Like the stream of life itself, now checked by cross currents and obstructions, now moving irresistibly to its goal, it has moved through shifting conditions with serene spirit. Beginning with The Festival Dancers and The Neighborhood Players in 1915, amateur groups that gave plays and festivals during week-ends while special programs and motion pictures filled the week, it introduced the professional element in guest visitors like Gertrude Kingston, who appeared in Shaw's comedies, Yvette Guilbert, Emanuel Reicher, and Sarah Cowell Le Moyne, in whose memory a performance of "Pippa Passes" was later given.

Four years ago, in 1920, the Neighborhood Playhouse established a permanent professional company and produced such memorable plays as "The Madras House" and "The Mob" and in "The Royal Fandango" and "Salut au Monde." The Festival Players, another group, still made up of amateurs, take part in the larger pantomime-ballets and festivals to this day.

The third phase begins with the present season when the Playhouse will celebrate its tenth birthday by a striking extension of its policy. It has enlarged its permanent repertory company; it is establishing new fellowships and scholarships to foster artistic work and endow talent in every field of the theatre; and it is greatly increasing the number of its subscribers in order to encourage audiences, sympathetic to its aims and ideals, to become creative factors in the theatre. These subscription audiences enjoy a number of special privileges in addition to the lower price of seats.



Photograph by Marcia Stein
Irene Lewisohn in the Japanese Noh Play "Tamura"

Sir Herbert Tree's famous question, "When is a repertory company not a repertory company?" with its cynical answer, "When it has a success," does not apply to the experimental theatres of New York. Since it became a professional theatre The Neighborhood Playhouse has continued to produce at least a half dozen bills every season—and this is the American version of a repertory theatre, however much this may fall short of the more exacting demands of the Continental repertory theatres.

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The training school and the workshops of the Playhouse are less striking, but perhaps even more significant features in developing the artistic faculties of beauty-starved communities. In the school of the theatre special courses in dancing and plastique, in English diction and voice production, in choral speech and song are conducted throughout the year. Here aspiring youngsters, who have been put through and have passed a rigid examination, are trained to become actors, dancers, or scenic artists. The students have the unusual advantage of appearing constantly on the stage, in chorus or ensemble scenes, with the professional workers, so that the spontaneity and enthusiasm of the amateur and the riper understanding and technical skill of the professional become mutually stimulating.

Something of the old guild spirit of the Middle Ages can be found in the workshops behind the theatre, where costumes, properties, and stage settings are made from designs by Esther Peck or Aline Bernstein, under the direction of Alice Beer. Here volunteers and professionals can be seen cutting and sewing costumes, dyeing textiles, modeling masks, making puppets, wigs, or jewelry, and painting or building scenery in the carpenter shop. Some of the young workers have carried inspiration from the workshops of the Playhouse to their homes. One of the girls, for example, induced her father, formerly a master artisan in wrought-iron in his old home on the Continent, to take up again the craft which he had neglected in machine-ridden America. So, for a time at least, one of the beautiful Old World crafts was restored to a place of honor.



The Matchmaker
by Esther Peck

Here boys and girls, men and women, after long days in shops or factories, come night after night to rehearse or make costumes or paint scenery, for the joy of working with others at something they love. In the festivals and ballets, community feeling and community effort are seen at their best, and the vivid, dramatic group dances and ritual dramas have become a genuine contribution to life as well as to dramatic art.

The finest achievement in this field was Walt Whitman's magnificent invocation, "Salut au Monde," first presented two years

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Photograph by Drix Duryea
Kyra Alanova as Vasantasena in "The Little Clay Cart"



Photograph by Drix Duryea
Lily Lubell as the wife in "The Little Clay Cart" at the Neighborhood Playhouse

The Colonial Exhibition at the New American Wing

A Revelation of the Elegance and Dignity of the 17th and 18th Century Periods of American Furniture

By GILES EDGERTON

Photographs by Courtesy of the Metropolitan Museum of Art



Painted room from "Marmion," Prince George County, Va. At one time it was in the possession of George Lewis, nephew of George Washington, built about the middle of the 18th Century

IN a few brief hours, on a recent December day, I made a most remarkable journey. Leaving Fifth Avenue—ostentatious and impressive—in a blaze of sunlight, I entered the new American wing at the Metropolitan Museum of Art. In its cool, quiet corridors, with its soft lights and air of established welcome, I found myself back nearly three centuries, rooms with so serene a charm, walls and furniture with such fine and homelike decoration, could, I realized, only have been achieved in our own Colonial days, when we boasted the most honest builders, the most skilled cabinet-makers, the most sensitive of silversmiths, and iron-mongers of delicate vision.

I began to realize as never before that the word "Colonial" would forever more rest within my mind as a synonym for integrity, and for delicate sensibility, too, and for pleasant, quiet common sense which is so often the result of imagination and thrift.

I moved quietly, happily, through these gracious old Colonial rooms, finding each one with its especial individuality, and yet all adhering to the type we think of as Colonial, not intentionally, but inevitably; because all these decorations and furnishings and fittings were born of the spirit of their century, austere, gracious and proudly independent.

In some of these rooms you might observe a preference for walnut to maple, or maple to pine, or a special inclination toward mahogany; you might feel that a cabinet-maker has perhaps taken his own Chippendale heirloom chair, and preferred it as an influence in his work to anything else, or in another room, you would come across Duncan Phyfe's beautiful work, with his occasional obeisance to Sheraton; or you might see in the 17th Century rooms chairs that have found their ancestry in the peasant Jacobean type, with hand-hewn oak cradles, and stools fashioned after coffin rests. But whatever the personal taste of the owner or the cabinet-maker, the finished Colonial house, inside and out, always became in the last analysis typical of its period, a symbol of times Colonial, and, where there were foreign influences, they were simplified, made suitable, with the wisdom and reticence of Colonial workers.



An 18th Century costume posed today before a carved mahogany highboy, an example of Philadelphia cabinet-work. The costume is of yellow brocade imported from France, over a century ago

So through rooms rich with memories of famous periods of decorative history, here and there a beautiful outline of a Queen Anne chair, the squat full curves of the American Empire, an Adam wall and fireplace, made homelike and humble, or a hint of Gothic ornamentation around the doorway or in the carved mantel, I found, nevertheless, everywhere a sense of something kind and friendly and homelike. Whatever period had caught the fancy of those wonderful workmen, it was but grist to a mill that eventually ground out a product called Colonial, and perhaps no period has ever existed with greater variation of interest, with less strain and with less affectation.

Largely you feel that the Old World influences emanated from the hearts of travelers to new and strange countries;

people brought with them on those early ships, the *Mayflower* and the *Anne*, whatever was possible in the way of heirlooms, whatever fine pieces of oak and silver that had so woven their beauty into family lives as to make them inseparable. And so when houses were furnished in those days the chairs and tables and cradles and beds became realized memories of the old homes across the sea, and Colonial decorations were born of the love of familiar beauty rather than conscious desire to attain a grandeur produced by other civilizations.

This impression increased as I "lived" quietly by myself in these welcoming old rooms, with their simple charm and naïve grace. Many of them had been taken entirely from famous old houses and erected here in the American wing just as they had been built and lived in by our forebears; others are reproductions of rooms still in existence, but so carefully studied and so exceedingly well rebuilt that they realized the taste and the calm and the serenity of the original rooms.

One room in which I lingered long dated back to 1683. It was entirely a reproduction of the old Capen house at Topfield, Mass., with its rich furniture, of the latter part of the 17th Century, Jacobean in feeling. From here I strayed into the Hart house at Ipswich, Mass., 1640. In the picture which we show the handsome wainscot chair is said to have been carved aboard the ship

(Continued on page 80)



Room taken from Eagle Tavern, Haverhill, Mass. With its scenic wallpaper imported from France, its furniture in Sheraton style, it is typical early 19th Century Colonial



This fascinating Colonial corner is a reproduction of the parlor of the Hart house, Ipswich, Mass., built in 1640. The wainscot chair is said to have been carved aboard the ship "Anne" on her voyage to Plymouth in 1623



***Fireplace** in a room from Woodbury, L. I., of the middle 18th Century. The Dutch tiles are scenes from Bible stories*



This sealed room presents the earliest original woodwork in the Wing; the room is from New Hampshire, the second quarter of the 18th Century

A Fourteenth Century Venetian Courtyard

Interesting Examples of Ancient Outdoor Stairways in the Gothic Manner

Photographs by Courtesy of the Comtesse Denise Dolfin

This beautiful detail of an old stone stairway leads from the courtyard of the Palazzo Sanudo Van Axell to the second story. It was characteristic of this period of architecture to use carved heads on the rail of the balustrade. The rich detail of the façade of this old palace is immensely interesting with its row of little low windows up under the eaves and the gorgeous duplex window in the center of the wall. If such a window were designed today it would, of course, be used as the central decoration of the front elevation. Anything so magnificent would not be held for home consumption overlooking a courtyard, at least not often. But some very interesting decorations were made for the old courtyards, not only in Venice, but in most of the Feudal castles of Europe. And the outside walls facing the narrow streets, resemble prisons or armories more than what we think of today as dwelling houses





This second view of the old Venetian palace presents the courtyard as it is reached by the gondolas from the canal. A delightful sense of the beauty of this ancient inner court is revealed from this photograph, with its splendid arched entrances from the canal, and its ancient well-head in the center of the yard. A finer view is also given of the massive stairway, which is inherent in the very architecture of the building and which is protected at the upper end by quaint old Gothic ornaments. The balustrade along the upper landing is also extremely interesting simplified Venetian Gothic. There is something very thrilling and romantic about this old courtyard which is seldom shown to visitors and which was never before photographed



Courtesy of Scott & Fowles

Portrait of Sir Henry Capell, Lord Tekesbury

This very splendid painting by Sir Peter Lely (world famous), was formerly in the collection of the Earl of Essex, Cassiobury Park, England

Visiting the Art Galleries

Interesting Phases of American Art in the Mid-Winter Exhibitions



Courtesy of the Macbeth Galleries

"The First Mate," a typical East Coast portrait, by Charles W. Hawthorne



Courtesy of the Dudensing Galleries

A curious and extremely interesting portrait, by Stella

A portrait bust of Marie Sterner, by Edmund Quinn (Below)



Courtesy of Mrs. Sterner



Courtesy of the Ainslie Galleries

"Lafayette National Park, Maine," vital water color, by Frederick K. Detwiller



Courtesy of Kennedy & Co.

"Old Battersea Bridge," one of the famous Thames etchings by James McNeill Whistler

"The Skater," a painting of brilliant contrast by Charles Hovey Pepper



Courtesy of the Arden Galleries

"Flowers of the Future," a delicately modeled bas-relief by Beniamino Bufano



Courtesy of the Arden Galleries



Courtesy of Jacques Seligmann & Co.

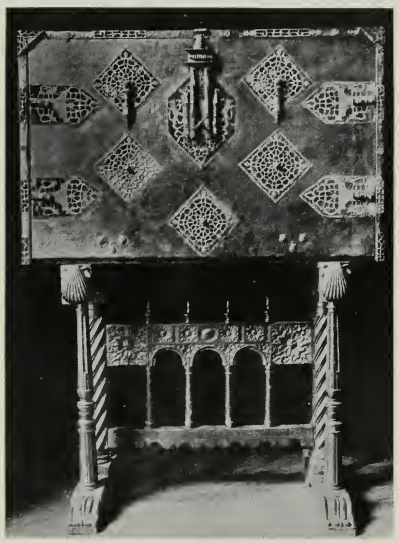
"Emma in Purple," a fascinating portrait of Mrs. Bellows, by George W. Bellows

Spanish Furniture, Old and New

The Renaissance of Interest in the Architecture of Spain Has Brought a Revival of Spanish Furniture Forms

By ALWYN T. COVELL

WHEN adaptations of the Italian villa type in architecture grew in number to the proportions of real popularity, corresponding adaptations of Italian furniture immediately appeared—some excellent—and the same sequence of events is now to be observed in the production of Spanish furniture for the interiors of Spanish houses—with the fortunate difference that there appears to be more care exercised in the work of adapting the Spanish furniture than was the case with the Italian.



Antique vargueño from Madrid, magnificently decorated

So far the merely opportunist manufacturer has not turned his attention to Spanish adaptations, though the market for them is so brisk that we can hardly hope they will long escape.

An unfortunate thing about the poorly done Italian furniture was that a good many of its manufacturers did not realize that no polychrome work at all is better than poor polychrome work. I imagine that there are several things about Spanish furniture that worry them a little, and one is the hardware and wrought iron work in the characteristic underframing. Another is the problem of wood and finish, for Spanish furniture at its best is made of real, solid walnut, and in the antique has been rubbed and polished until its surface presents a fine smooth patine to be reproduced in the modern piece only by a great deal of painstaking hand work. These things—together with its subtleties of design—may save Spanish furniture from the hand of the parodist for some time, and leave the field open, deservedly, for the few American makers who are producing really worthwhile Spanish furniture.

From the point of view of design, the fascinating thing about Spanish furniture is the peculiar quality of individuality that seems to express itself in each piece. In spite of the fact that there are certain traits that can be catalogued as being no less "typical" than certain traits of Italian furniture, there is so much of the personal equation in each piece that Spanish furniture is full of quaint surprises. There is a great deal of the mark of the tool and of the personal touch of the artisan who made the piece. And an important thing to remember is that, until shortly after the year 1600, virtually all the craftsmen and artisans in Spain were Moors, whose legacy to Spanish art and architecture has remained with it ever since the day of their influence and prominence in Spain.



Antique Spanish walnut armchair, from the collection of Conde De Las Almenas, XVI Century



Interesting grouping of excellent reproductions of Spanish furniture



Remarkable reproduction of a Spanish vargueño by Morgan Colt

Later, in the 18th century, when the styles and fashions of France made themselves felt as of world authority, the Spanish made considerable efforts to turn from their old Moorish heritage, from the art of blending the traits of Saracen and Christian that was called *mudejar*, but the hand of the Moor was too thoroughly in the whole fabric of Spanish art to allow a reversal at the hands of any other style. The effort to popularize French art in Spain in the 18th Century met with less real success than previous influence from Flanders and Italy which at least left certain forms upon which the Hispano-Moorish craftsman, and artists



Antique Spanish armchair quilted velvet, XVII Century



Antique Spanish gate-leg table, XVIIIth Century. The gate-leg is a rare but authentic Spanish piece, interestingly different from the English



Typical reception hall in XVIth Century Spanish castle

imprinted their own racial interpretations.

In appraising the modern reproduction it is important to remember that Spanish furniture, essentially, was a primitive furniture, and even the apparently elaborate cabinets called *varqueños,* are, on an analysis, not really elaborate. They are simple in the same way that all true Spanish furniture, the *mudejar* furniture, that is, is simple—structurally. The richly inlaid and colonnaded interior of the *vargueño* rested on a structure as simple as one chest upon another or as a chest upon a stand.

Perhaps we can well consider the *vargueño* first, because it is a thoroughly typical piece of Spanish furniture, and because other than the *vargueño* Spanish furniture forms are as easy to understand as Jacobean, and unlike them racially rather than structurally.

In its simplest form the *vargueño* is a chest with a drop-front lid, and fitted with a number of small drawers and compartments within. The outside of the chest was usually embellished with interesting locks, corners, hasps and studs of vigorously wrought iron, and the favored decoration consisted of diamond-shaped pierced appliques of iron over old Roman velvet, red. On either end of the chest were strong iron handles, and the portability of the *vargueño* has always made me feel that somehow their owners were none too sure of the permanency or safety of their abode.

The *vargueño* was placed either on a small table or on a specially designed stand made for it, and sometimes it was placed on another chest, with plain drawers, as a bureau, and without the drop-front lid. The aspect of the *vargueño* with its front lid let down is one of the most fascinating in the whole realm of furniture, for behind the iron-bound, secretive exterior there is an architectural facade, in miniature, ablaze with red and gold, and with row upon row of minute twisted columns made of bone, and usually with a cyma pediment on the small door that closed a central compartment surrounded with drawers. The pulls, of primitively wrought iron, were either in the form of scallop shells or like small pointed toadstools, and were extremely decorative.

The structure of the *vargueño* has made it obviously adaptable for the modern design of desks, and no more decorative type can well be imagined, unless it were a lacquered secretary.

In the minds of many, Spanish furniture is regarded as very similar to Italian, but there is a fundamental difference. Italian furniture is essentially architectural, with the utmost nicety in scale and in mouldings, while the *mudejar* furniture of Spain (which is the only type we are considering) is the furniture of a carpenter, and often of a rather primitive carpenter. This is apparent in the heaviness of its members, in the crude vigor of its carvings and in the absence of *finesse* in its manner of being put together. Where Italian furniture conceals all its joints and fastenings, Spanish furniture often shows great wrought iron nails driven to fasten its parts; where Italian furniture was often carved by artist-sculptors of the first rank, the best Spanish

(Continued on page 95)



Exceptionally good American reproduction of Spanish table: an interesting type



Fine modern reproduction of an old Spanish sofa, upholstered with velvet

Balieff's New Chauve Souris

Has Just Completed an Enormously Successful Season in Paris and Is on its Way to New York



Photos by Abbe-Paris

"Amour et Hierarchie" Une Bouffonnerie du temps passi. Madame Fechner and M. Stoianovsky. Music by Alexis Arkharigelsky. Decorations and costumes from N. Benois



"La Granda Opera Italiana" in a new setting by N. Benois, done in an old piazza in Florence. Music arranged by Lucien Wurmser, decorations and costumes by N. Benois. Mme. Birse, M. M. Joukovitch, Stoianovsky, Wurzel and Zotoff



A canapé expressing in perfection of contour the exquisite simplicity and grace of French furniture design in the great epoch of Louis XV

On the Appreciation of French Furniture

And its Essential Appropriateness for the Modern Interior

By RUBY S. CHAPMAN

PERHAPS appreciation is really one of the fine arts, or perhaps most people do not allow themselves to appreciate things with which they are not very familiar. To create beautiful things is an art, and an experience enjoyed by only a few people in any age, but the appreciation of beautiful things should be as much a part of everyone's existence as breathing.

Furniture, of all the expressions of art the most intimate and lived-with, can add vastly to our daily enjoyment if we are happy enough to possess, or clever enough to cultivate the faculty of appreciation.

There have always been, and there will always be, people who understand the peculiarly intimate quality of French furniture, and who naturally appreciate the charm which it adds to the beautiful interior. Some are professional decorators—others are of the sensitive and perceptive type—decorators by instinct and by virtue of inherent good taste. Theirs are the homes you remember, the interiors with which you have warm associations, and which you feel have brought you into more intimate contact with the real personality of the women who have inspired their environment.

In no other country are there homes with such comfort and charm as we have in America. Nowhere is there such a corps of trained decorators as we have in America, men and women whose life work has been the study and application of purity of form and design. With the client and the decorator working together, the making of a home is a delight.

The presence of French furniture in American homes is as old as the traditions of our first families, and it takes its place today with all the quiet assurance of good breeding. As Weymer Mills reminds us in a whimsical article, the Quintards, Le Contes, Lorrilards, Allaires and De Lanceys all brought furniture from France to make their homes in New York more livable, to transplant across the ocean some of the tradition of elegance and sophistication which was their European heritage. "A descendant of Lord Bellemont, the early English Governor, possessed a cabinet of marqueterie work, said to have been fashioned by the celebrated Andre Charles Boulle and brought by his lordship to New York. Later, the Beekman family, who built Mount Pleasant about 1763, imported French furniture for their ball room."

Certainly the tradition of fine and dignified interiors, as well as of gracious and intimate interiors, has always meant French furniture, from New England to New Orleans. Many a fine piece of French furniture, now a treasured heirloom, came over to New Orleans with the titled *emigrés* who fled their country at the time of the Huguenot persecutions, and after the Revolution.



The utmost grace and distinction of the period Louis XV are felt in the lines of this charmingly simple chair

The French Influence in English Furniture

French furniture so definitely inspired the English designers Chippendale, Sheraton and the Brothers Adam that any of the furniture that originated with those great designers can be added, with a result of fine harmony, to French pieces of the more restrained Louis XV type, to Louis XVI or to the furniture of the Directoire.

There is a certain quality of aristocracy in fine furniture that makes for close relationship between the works of the master designers of different countries, and in the case of French and English furniture this relationship is the more apparent because of the actual French basis of much English furniture design.

The Vogue in arranging interiors today is all toward informality and the art of blending likeable things from different lands and different periods in a harmony that avoids monotony. The idea of creating interiors strictly "in period" is fortunately not in favor today, so that we can have the furniture we really like instead of the furniture we think we ought to have.

The earlier types of French furniture, when the designers finally abandoned the Gothic tradition, the kind of furniture that du Cerceau and Daniel Marot designed, can be seen to dwell happily with Italian furniture of the Renaissance.

Not only this fact, that much of the furniture design of the world originated in France, but also the essential fact of its pure beauty, makes French furniture a part of beautiful interiors in this country today exactly as it has in other countries wherever good taste has found its highest expression.



An authentic chair of the period Louis XVI covered with an old velvet

The Sequence of Design in French Furniture

The succession of styles in French furniture is a marvelous pageant of sheer creative art on the part of its designers, from the period of Louis XIV to the Empire, under Napoleon, and from each period the designers of other countries drew inspiration and actual forms.

The period Louis XIV (1643-1715) is of especial importance, because it was under that ambitious monarch that French art first assumed its role of authority—a role it has maintained to the present day throughout the civilized world. It was Louis XIV who placed art industries under the direct patronage of the crown, making Le Brun the dictator of style and the tapestry works of the Gobelins royal property.

The Brilliant Period of Louis XV

Beginning with the period of Louis XV, France became more definitely conscious of her position as the country that had set and was leading the style of England and Continental Europe, and the art and life of the period acted each upon the other as a stimulus toward the creation of designs which for enduring beauty and grace surpassed anything to be found in all the history of art.

Congregating in the salons of Paris made life more complex than it was in the old days, when the great families of France were more or less isolated in their chateaux. Interiors of the period Louis XV were planned for comfort as well as distinction, and the designers were called on for the utmost variety in pieces, as well as the utmost artistry in their execution.

There were chairs, stools, tabourettes, commodes, cabinets, and an infinite variety of small tables, and bedsteads of inimitably graceful lines and proportions.

The chatelaine, in fact, whether she were furnishing the gracious interiors of her chateau or of her house in Paris, wanted very much the same effects that are sought by the woman of today who realizes that her home is one of the most significant expressions of her personality, and who knows that nothing can so effectively create the interiors she wishes as French furniture.

The period Louis XV owed much to the taste and appreciation of La Marquise de Pompadour, whose ardent interest in all the arts of France caused them to take on a new life and spirit. One of our authorities has said in writing of this epoch: "Her intimate contact with all art endeavor, her faculty of refining her surroundings, the knowing certainty of her imagination inspired her Parnassians. Her abhorrence of the trivial in art and life made her enthuse over the new wonders of classicism unearthed by Winckelmann's rediscovery of Pompeii and Herculaneum. And, unable herself to be among the fortunate ones to visit the sacred remains, she dispatched her brother, Monsieur de Marigny, with a host of architects, designers and learned men, to bring back to her the great impressions on their French souls of what they had witnessed. And from her mouth came the password of the return to classic ideals—'à la Grecque,' they called it at the Palais Royal. . . ."

Although the name of La Pompadour is associated with furniture distinctly of the period Louis XV, her legacy to the succeeding reign was the advice to make simplicity the new keynote of French art.



An exceptional reproduction of an antique Louis XV desk in walnut, made with the rare insight and feeling of real craftsmen who love their work. An interesting device of the period is the use of old tooled book-backs as a concealed door to an inner compartment



There is incomparable grace and purity of line in this Louis XV desk, metal-mounted, and inlaid with tulip wood



A screen with Louis XV decorations in the inimitable fancifulness of the period. The imaginary gardens recall vividly the intense romanticism that motivated most expressions of art at that time

The Revival of "The Classic Ideal" Under Louis XVI

The infinitely beautiful variations in curved lines in furniture gave place to straight lines, acanthus ornament to delicate reeding and fluting of legs, to wreathes, medallions and torches. And of all shapes other than straight-line shapes the ellipse was by far the most favored. Every process known to cabinet-making was employed in the fashioning of the furniture of Louis XVI, and for coverings there were specially woven tapestries, as well as the exquisite brocades, damasks and satins which had become one of the great arts of French industry.

It was the French furniture of the period Louis XVI that proved the greatest and most direct inspiration to the English designers. The Brothers Adam based the most essential characteristics of their work on contemporary French designs; the late Sheraton chair, and a great many of the desks and bureaux attributed to him are of obvious Louis XVI derivation. This French element in much of the Georgian furniture of England is the secret of the harmony that results from combining with it, in a modern interior, the pieces of French furniture that one really needs, to give distinction to the whole effect.

A bergere Louis XV, incomparably fine in the grace and simplicity of its contour



The Directoire and the Empire

After the red years of the revolution, the nine years of the Directoire, from 1795 to 1804, found France entirely Neo-Grec, with the Classic Ideal of Louis XVI carried out in a manner more definitely archaelogical, but in a manner, also, far more graceful and charming than that of the succeeding period of the Empire.

French furniture of the Directoire, from the fundamental nature of its design, is found to be peculiarly adaptable today and always an interesting and gracious note in modern interiors.

The style of the ten years that followed constituting the Empire, was created by Napoleonic edict. It was to be not only classic but archæological, and to draw its inspiration not only from the antiquities of Greece, but from those of Imperial Rome and ancient Egypt.

Napoleon made the painter David the arbiter and mentor of style in art, architecture and furniture, and when David presented the great designers Percier and Fontaine, the three, all of them thorough-going classicists, became the real creators of the Style Empire. Besides their remarkable interiors at Malmaison, Percier and Fontaine were celebrated for the beauty and diversity of the metal mounts for furniture which they designed and fashioned.

Historic French Furniture Forms in Modern Interiors

One of the basic reasons why French furniture is at home in the modern interior is found in the simple fact that it was designed and made in what was and is an essentially modern spirit, and to meet the tastes and demands of a life that was not by any means different from ours of today.

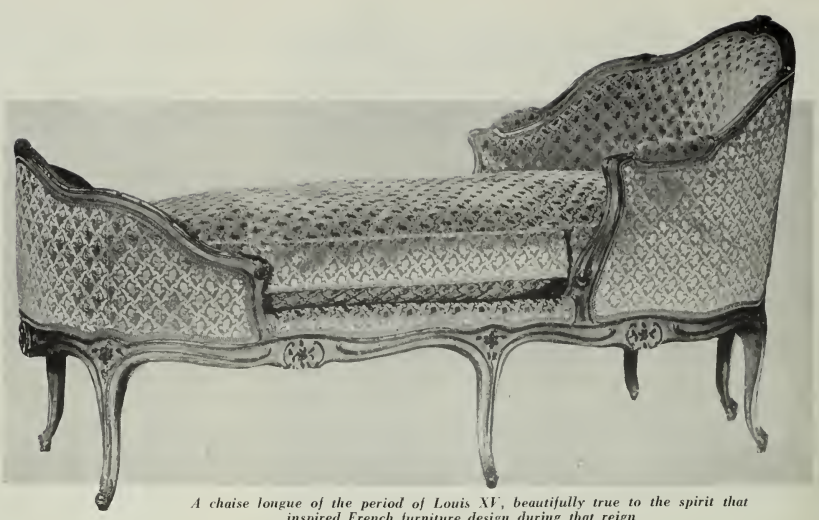
The *bergere*, that broad, deep-seated chair, is as seductively comfortable as it was when the fair ladies of the court of Louis XV sat in it with pannier skirt and tall, powdered



Here a charming bergere is seen against the Louis XV screen, which is a superb example of the style of its period at its best. The lamp on the small stand is designed in a classic spirit distinctly reminiscent of Percier and Fontaine

A delightfully quaint note in the modern interior is created by covering French furniture with muslins, Chintzes or Toiles de Touy. This choice of covering harmonizes French furniture with interiors of a certain type of informality





A chaise longue of the period of Louis XV, beautifully true to the spirit that inspired French furniture design during that reign

coiffure. And it is as beautiful to look at as it was in the day when the latest creation of the cabinet-maker of the period was amazingly new and thrilling.

The small tables, the gueridons, the consoles —do they not combine intimate usefulness with infinite beauty of design and finesse of workmanship, as humanly today as they *have ever since* the first half of the 18th century in France? The various types of escritoires and bureaux of the periods Louis XV and Louis XVI have not been excelled in the years since those colorful ones in France. As to the chaise longue, there is something about its very personality that makes the woman who appreciates furniture feel that it was designed expressly for her. Few, indeed, are the pieces of furniture found in any of the great periods of French design that do not have a definite and intimate place in the modern American interior.

The Question of Reproductions

In one of several respects French furniture differs much from that of most other countries —it cannot be imitated by any furniture that is poorly made. The *finesse* and subtlety of French furniture of any period demand authentic reproduction, if they are to be reproduced at all. It involves too much craftsmanship to become a product of the machine.

The reproduction of French furniture demands the most intimate knowledge of its every characteristic and the most skilled artistry in its making. It possesses too great a degree of inherent quality, too many traditions of inspired design and exquisite workmanship to become common.

The French cabinet-makers of today have preserved in their work more of the ideals, more of the high traditions of the true craftsmanship than have survived in other countries. To create a piece of fine furniture such as might have been made in one of the great periods, the maker must love his work. He must love the feel of a beautiful piece of wood, and the joy of working it with his tools, perfecting its contour to the utmost degree of subtlety. He must experience the sense of the true artist as a piece of furniture grows under his hands, knowing that it is not only beautiful in design, but sound and substantial in its construction.

Having wrought it, then, from the wood, and built it, with the skill imparted to him by old tradition, he finds further joy in the finishing of it, in bringing its surface to the old, rich sheen that gives it the feel of the furniture that came from the shops of the old masters; and so the men who make the reproductions must be artistically capable of carrying on the finest traditions of the French designers and *ébénistes* of the historical periods.



A commode of transitional type, its decoration, in rich, dull coloring, remarkably in keeping with the modern note in the interior



A BROCATELLE of unusual weave with the ripe beauty of a time-mellowed antique

RICH with the traditions of two weaves — damask and brocatelle — this stately fabric presents its design in the manner of an old-time intaglio. Its blue and gold or green and gold tones gleam with a subdued richness out of a background in low relief.

From edge to edge the large motif repeats its beauty — a floral design of the XVII century, rich in considered detail and framed by the garland of acanthus leaves that sweep upward to surround it.

Here and there in the background, linen threads appear, as if laid bare by the mellowing of time and use — a witness to the technical mastery that weaves even age into its web.

The soft metallic sheen of gold enriches the beauty of the fabric — it is rayon which has been subtly introduced in the new weave because it does not tarnish as metal threads almost inevitably do.

We reproduce many other distinguished fabrics in the manner of the great decorative periods—tapestries, damasks, brocatelles, brocades, velvets and prints. Schumacher fabrics appropriate to any scheme of interior decoration, whether it be formal or informal, may be seen by arrangement with your own upholsterer or decorator, who will gladly attend to the purchase for you.

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Under the Direction of ELIZABETH LOUNSBERY



(Above) Copies of a Georgian gadroon Sterling silver service plate, 11 inches diameter. (Center) Sterling silver service plate, French design, Louis XVI Ster[illegible] silver service



(Above) Old English tin tray, 17 x 24 inches. Black, with colored decoration and gilt border. Queen Anne pewter tea set and 8-inch Georgian candlesticks. Courtesy of Florian Papp

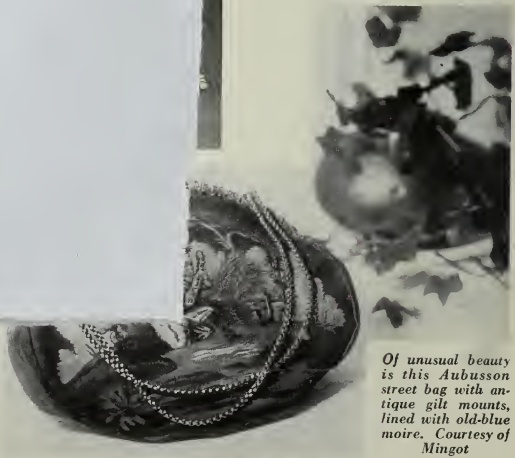


Curly maple, Early American table, 14 inches deep, 18 inches wide, 28 inches high, with a basket of feather and artificial flowers. English, eighteenth century wax miniatures above table. Courtesy of John Weiss

Hand-woven linen, 16 x 19-inch pillow, embroidered with symbolical motifs in red and black. Blue peasant pottery vase, with band of brilliant flowers. Courtesy of Czechoslovak Decorative Shop

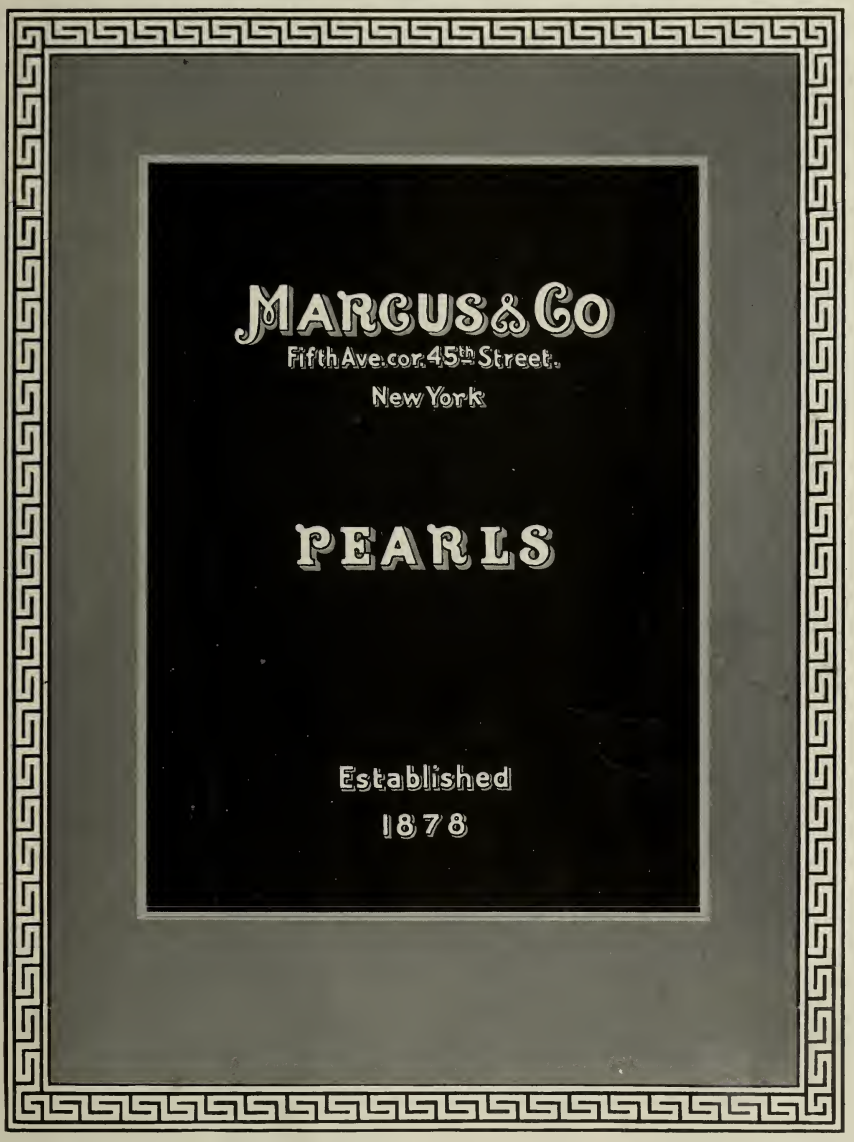


Authentic, carved oak cradle of the Jacobean period, in fine condition, dated 1694. Courtesy of Mary Coleman, Inc.



Of unusual beauty is this Aubusson street bag with antique gilt mounts, lined with old-blue moire. Courtesy of Mingot

(Continued on page 70)


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Sterling silver fighting cocks, 9 inches high, and glass-lined silver compote, copy of a Cellini design. Effective table decorations. Courtesy of A. Schmidt & Son



"The Horse Jumping." A recent French bronze by G. d'Illiers. Height 13½ inches. Courtesy of Philip Suval



Mutton fat jade dancing figures bearing the Chien-Lung mark. 11½ inches high with stand. Chinese jade candlesticks of the Celadon color. Mandarin duck standing on turtle (long life) with pearl of wisdom in its beak. Courtesy of Clapp & Graham



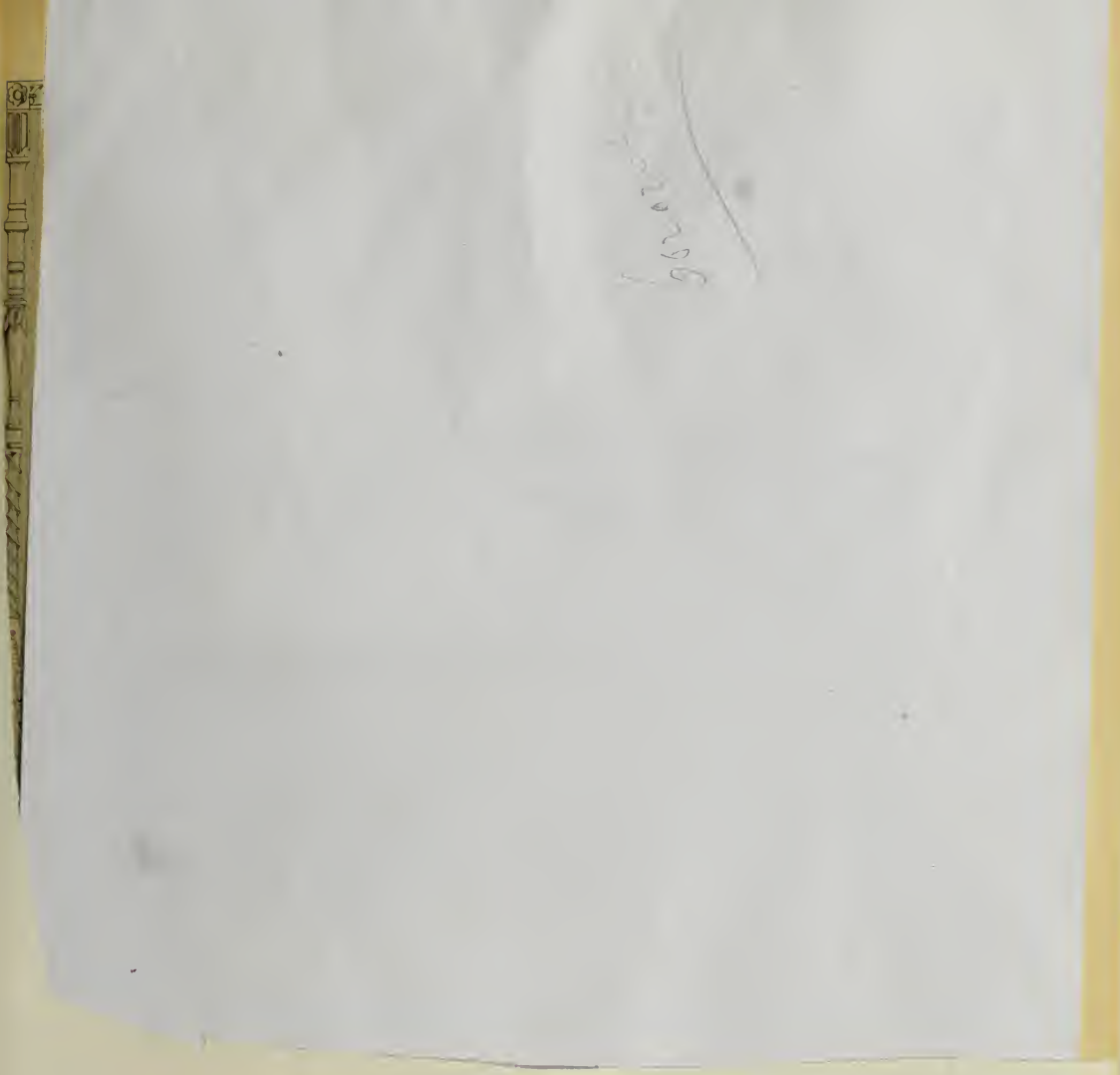
Brass opium bowl on teakwood stand with bromelia orchid plant in natural setting. Courtesy of the Cadieux Co.



An interesting console decoration is this seventeenth century book rest, of gilded wood and Venetian red and 17½-inch Italian candlesticks of silvered copper. Courtesy of Corsani (at the left)



The appeal of the embroidered Spanish shawl is strongly evidenced in this rare example in jade green with gay embroidery. Courtesy of Ray Morris (at the right)



A Study for a Renaissance Interior

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ideals in interior decoration is widely evidenced today in other directions.



An interesting hallway in which effective use has been made of plain oak flooring, with prominently marked figure. The effect is rich and decorative

Ideals in interior decoration, too, are far less superficial than they were a few years ago, and a beautiful floor has come to be regarded, as it properly should, as the real foundation of any interior. Oak has a ready affinity for stains, which may range from such light ones as barely alter the natural color of the wood, through all the middle tones to dark brown, in weathered effects. With the color brought to exactly the desired value with stain, any degree of glossy surface may be attained with wax, and the floor will represent a maximum in beauty of effect, with a minimum of care in cleaning and upkeep. Probably there are a good many people who think that a floor is merely a floor, and that all floors look alike. The fact is, however, that there is a great variety even in floors of the same wood, especially in floors of oak. Not only may the difference express itself in the plain or quarter-sawing of the wood, but in the choice as between white oak or red oak, and in choice of widths used, and in the color added to the wood by means of staining.

(Continued on page 90)

Oak flooring, like oak for interior woodwork and furniture, comes to us with a great deal of fine old association and background in the architecture of the past. It is thought of, always, for its sturdy qualities—"strong as an oak" as a simile is part of our language.

There has recently been a revival of the earlier and more rugged aspects of oak in rough-hewn beams and wide-planked floors in houses deriving from old English types. This revival is an expression of a new appreciation of the virility of oak and its inherent qualities as a wood of unique architectural pos-



A herring-bone floor laid with redwood, rich in color and durable, as well as appropriate

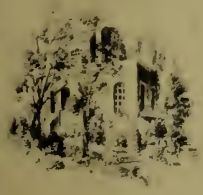
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¶ Whether planning merely a single grouping or the furnishment of an entire house, you will be agreeably impressed by the spirit of helpfulness which actuates this entire organization—as well as by the sensible attitude toward cost.

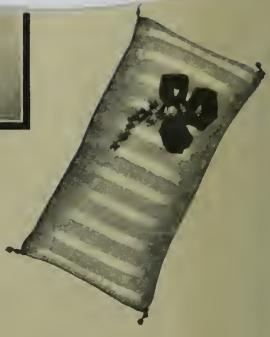


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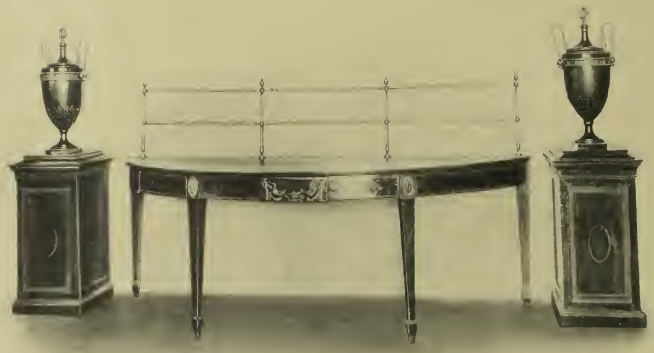
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P. M. Homer, Architect

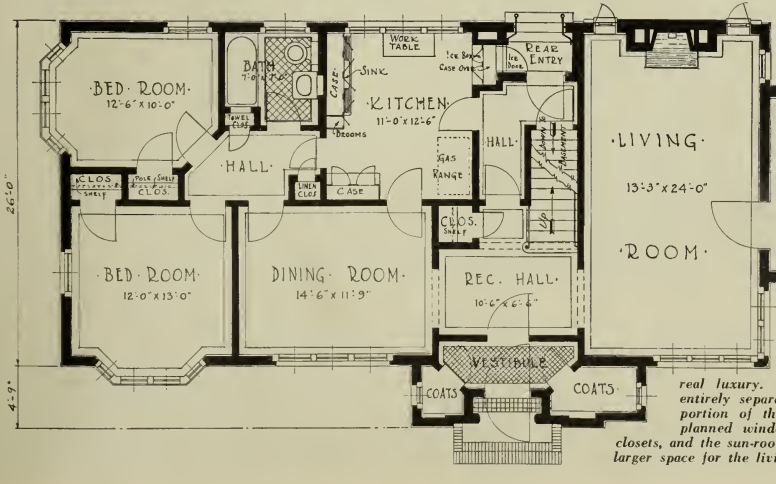
This medium-sized house is one of the best plans for space and comfort that has come to this office. Nothing seems to be neglected. The house has seven gables which may account for the beauty of the roof-line, and a basement garage which is a wise provision. The material is interesting brick-faced tile and the half-timber and window sash are stained brown. It is almost impossible to believe that the cost of this house, exclusive of lot, is only $15,000



The entrance to Mr. Platt's home in Madison, Wis., is exceptionally well designed, although the doorway is small, the effect is impressive without being pretentious



The front façade of Mr. Platt's home in Madison, showing the unusual but thoroughly right placing of a single dormer window which in a way is like a miniature of the peaked roof of the entrance porch. The bow window is also exceptionally reticent in position



The first floor plan for the Platt House, revealing an arrangement of rooms which would make possible great comfort as well as real luxury. The bedrooms are entirely separate from the service portion of the house, with well-planned windows and convenient closets, and the sun-room affords a sense of larger space for the living-room



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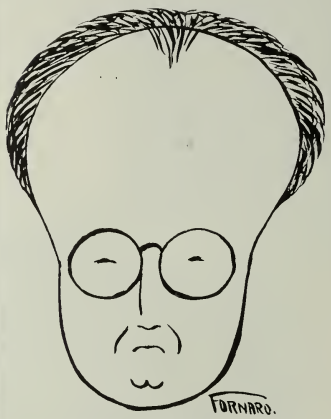
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Benjamin De Casseres

"A Titan in an inkstand."—E. Saltus

By CARLO DE FORNARO

FOR almost a score of years the writings of Benjamin De Casseres have been admired by intelligentsia in Europe and America; he had been essentially an author's author; but in the last ten years magazines and newspapers have printed his articles, which covered every possible and imaginable variety of subjects.



A caricature of Benjamin DeCasseres by Carlo de Fornaro

A glance at the letters written to De Casseres by Thomas Hardy, Rémy de Gourmont, Gabriele D'Annunzio, Jules de Gaultier, Edgar Saltus, James Branch Cabell, Jack London, John Macy, James Gibbons Huneker and a host of others as famous, are a glaring proof of the man's genius.

His exotic culture, philosophical and Rabelaisian fantasy are responsible for the timidity of the publishers who, peradventure, divined the man's originality, but dared not admit his opus as a commercial possibility. That amazing and unique volume of his poems "The Shadow Eater" went into its second edition, and "Chameleon" soon followed it; but it has fallen to the discrimination of a Harvard scholar and efficient business man, Joseph Lawren, to issue, one by one, every one of De Cassere's works, about sixteen in all. No wonder the neglected genius called himself "the greatest unpublished author in America."

The first one of the Lawren edition is "James Gibbons Huneker: A Tribute." Mr. De Casseres was an intimate friend and an enthusiastic admirer of the giant critic. He says, among other things: "Huneker was the American Columbus who discovered Europe for us. He was the robust Santa Maria that made many voyages and brought back curious loot and radiant gods clanking in the golden chains of his prose." And about his books: "James Huneker's books constitute the emotional bacchanalia of a Dionysius of the arts in the vineyards of that mystical vamp, Helena."

If "The Shadow Eater" was as delicious caviar to the cognoscenti, so "The Mirrors of New York" will be turkey to *hoi polloi*.

A clever girl let carelessly drop a profound truth: "That to interest the public in an author's work it was necessary to make it curious about his life." Hence this short and limited sketch of the author's life. He was born in 1873 in the city of brotherly love, Philadelphia, of distinguished Spanish ancestors, whose name, Caceres, was given to a city and a province near the Portuguese border.

The first impression of little Ben was of being kissed on both cheeks by a very tall and white-bearded gentleman, Dom Pedro I, Emperor of Brazil, then on a visit to the Centennial Exhibition as the guest of the nation.

Then followed musical memories," Pinafore" and "The Mikado," that he can repeat by the hour, when the spirit moves. The reading card at the Apprentice's Library, founded by Ben Franklin, opened a new world to the avid and receptive young brain; he became an inveterate reader and devoured, figuratively speaking, the philosophies, the religions, the literatures of the human race since historical times. In that period of incubation De Casseres absorbed the exoteric and estoric knowledge which so puzzled and irritated so many readers. The disaster of the Johnstown flood left a deep impression on the astonished and frightened boy, who asked his father why a merciful God had permitted the destruction of so many innocent lives. The father could not answer the questions, and young De Casseres slowly drifted away from the orthodox Jewish faith. The lectures of Bob Ingersoll accentuated the tendency. But the youthful doubter soon found his mind occupied as an office boy on the Philadelphia *Inquirer*—when after a dare to the chief, Chas. Emory Smith, he became an editorial writer and theatrical critic, aged seventeen; the youngest editorialist in the world. Then came the trek to Gotham, where he sold his time to the *Sun* and *Herald* and in his golden hours wrote "The Shadow Eater" as well as literary essays.

In 1906 there happened a wonderful adventure; he was asked to

(Continued from page 83)

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RARE ETCHINGS BY THE LEADING MODERN ETCHERS

By the Dawn's Early Light

(Continued from page 47)

he were the Four Marx Brothers. And they began to praise Gémier for treating the classics generally in terms of the Winter Garden runway. It was all rather pathetic. For it showed the rest of us once again what we have long known, to wit, that Gémier's talent both as a producer and as an actor is essentially third rate. And when I use the phrase "the rest of us" I do not vaingloriously refer only to some of us Americans, but to all intelligently critical Frenchmen as well.

II.

The failure of Miss Marilyn Miller to make a better impression in Maude Adams' old Peter Pan rôle than she did make is not entirely her fault. An actress ten times as talented as the little Miller girl would have had a tough set-to with the kind of production Basil Dean made of the Barrie play. This Dean, who is rather warmly regarded in England, is an exceptionally maladroit fellow. Both in his productions of Flecker's "Hassan" and the Barrie classic he reveals himself to be approximately as imaginative and fanciful as a dill pickle. In the case of "Peter Pan" he has taken a fragile and delicate play and turned it into a kind of Hanlon Brothers' "Fantasma" or "Superba," overloading it with properties and scenery until its slender back breaks under the strain. His direction is crude to the limit, and his lighting resembles nothing so much as the window of a 5-and-10-cent store during the Christmas season.

Miss Miller is an admirable Peter from a pictorial standpoint, and she handles a number of her scenes with considerable grace. She lacks the peculiar appeal of Miss Adams, and her speaking voice is not quite the voice one would wish for in such a play. But, though she has her obvious deficiencies, one may readily believe that they might not be quite so obvious if it were not for Dean and the incompetent direction and background he has pitched against her. One cannot play a Strauss waltz on a tomato can.

III.

The two melodramas of the month are entitled, respectively, "Silence" and "Shipwrecked." The first is by Max Marcin; the second, by Langdon McCormick. The former is much the better, although, as melodramas go, it isn't especially original or exciting. H. B. Warner and John Wray do much to make the dingus the popular success it seems to be. The tale is of a gentle con man who takes the burden of his illegitimate daughter's guilt—she has shot a man—upon his own shoulders. The enterprise is generally of the dime-novel variety.

The McCormick melodrama relies upon a scene showing a liner burning at sea to inflame the yokels. I doubt, however, that the yokels are as enamored of such things as they used to be. There was a time when the mere spectacle of a fire-engine being pulled across the stage by live horses or of a raft being tossed about on canvas waves by a couple of concealed stagehands was enough to cause a storming of the box-office; but I fear that gala era has passed.

IV.

The latest colored show, "Dixie to Broadway," provides an excellent evening's diversion. If there is a more peculiarly interesting music show figure than Florence Mills on our stage at the moment, I have not seen her. This Mills is in a class by herself; there is no one who compares with her. If you doubt it, have a look at her Zulu dance, or her buck dance version of the "March of the Wooden Soldiers," or listen to her sing "I'm a Little Blackbird Looking for a Bluebird." The dancing generally is far superior to the average Broadway show's, but this, of course, is to be expected. When a mezzotint girl dances, she dances like an earthquake in a wine-jelly factory. There is no holding her back. She is all dance from crown to toe, and with considerable emphasis upon the middle. Her white sister, on the other hand, is usually disposed to be a bit too polite and reserved about it. She dances with only half her heart in her work.

The comedy of the show is not much. But the exhibit is nonetheless recommended to all such persons as are looking for a gay few hours.

V

In "Desire Under the Elms," his newest play, Eugene O'Neill again attests to the fact that he is the one important present-day American dramatist. And he attests to this fact despite the circumstance that his play misses conviction in certain of its passages and is, in its entirety, not altogether holding in the theatre. But the force and vitality and honesty of purpose that characterize all of O'Neill's work again characterize this and lift it miles above the sort of drama that his compatriots are manufacturing.

The play deals with a household in the New England of 1850, and is, in the main, a dramatization of the lust to possess. The first half of the evening grips one, but thereafter the interest, due to O'Neill's over-intensification of his theme, gradually fades. However, a play

(Continued on page 88)

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A. D. 1-25

Latin Architecture in the Playgrounds of the South

(Continued from page 31)

of the growing popularity in Florida of a style of architecture that is beginning to be known as Mediterranean, since it draws its inspiration from Italy, Spain, the Riviera and North Africa. Few buildings in this new-old composite style draw from all these sources at once; two or, at most, three, may be discernible in the design of one house, but there is in all of them such an element of racial affinity that a fundamental harmony in any group of buildings results.

Inevitably, the Mediterranean style is a picturesque one, and a style of infinite variety, with informality as its keynote.

And the architects of Miami have done well to let their work express informality, because that is the spirit of Florida — "The Playground of the South." Informality means relaxation and recreation—sport and leisure alternating through a round of sunny days, in a temperature that is both restful and invigorating.

A great hotel, involving an eight-million-dollar expenditure, is planned for immediate construction, the Miami Biltmore is building at Coral Gables, and already there are the famous Flamingo and Nautilus hotels at Miami Beach, not to speak of those in the city itself with the old Royal Palm, the pioneer of them all.

These hotels mean that Miami is a magnet—that more and constantly more people are coming there to play during the winter months. No other place in the world offers such a variety of sports and diversions — golf, on many splendid courses, tennis, polo, aviation, motor-boating, sea-sledding, riding and swimming — and, most unique of all, the great Florida sport of tarpon fishing.

Miami, set beside the blue water of Biscayne Bay, looks across at the long white key that is Miami beach, and the two are tied together by motor causeways. Engineering skill has built a group of islands in the bay, islands that will look like floating tropical gardens, with white-walled villas gleaming among palm trees.

Miami has been called "The Magic City"—and certainly in its blue skies, in its pervading carefree atmosphere of sport, of recreation, of the fullest enjoyment of outdoor life through all the winter months there is the irresistible enchantment of Florida.





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The Colonial Exhibition at the New American Wing

(Continued from page 55)

Anne on her voyage to Plymouth in 1623. This room with its furniture interested me profoundly, as it was on this very ship that an infinitely remote ancestor of mine came from Harlem to Plymouth, to escape religious persecution. He had a stable old name, Anthony Annable, and acquired a little fame after he settled in Plymouth as a friend of Miles Standish and John Alden. Also he is supposed to have brought over some rather fine Jacobean furniture, which is still to be seen in the Plymouth Museum. It seemed a curious coincidence to find in this new "Wing" a quite unexpected recollection of a rugged old Puritan, who gave up home and family and everything he cherished, except the Jacobean furniture, to have his own way when he thought of God. His unregenerate descendant left the quaint New England home bewildered and depressed over his ideals.

The earliest original woodwork to be found in the Wing is a bedchamber removed years ago bodily from an old Colonial house in Hampton, New Hampshire, the fourth earliest settlement in New England. The paneling is 17th Century and the room is of particular interest because of its paneled ceiling, while the pine woodwork at the window sill has never been painted. In the paneling of the ceiling there is a suggestion of French provincial flavor, quite remote from English or Colonial usage, as though it were the work of some Huguenot carpenter, an *emigré* from France.

Another sealed room, also painted, of great decorative quality, was brought to the Museum from Virginia, a famous place called "Marmion," in Prince George County, belonging originally to the Fitzhugh family, who sold it to George Lewis, a nephew to George Washington. The elaborate and historic room is so complete and interesting that it throws much light on the social life of its day. In a letter written by an early Fitzhugh to friends in London, he said, "My dwelling house is furnished with all accommodations for a comfortable and gentle living, and all things necessary and convenient," and he also added, "I have plenty of plate which is a useful credit to a family." In this house the pilasters and entablature are Classic in effect. The door frame and window sash are of Virginia walnut. The landscape panels recall the painted woodwork of France as does some of the Rococo detail. The furniture has the Chippendale

(Continued on page 82)



Reproduction of the Old Ship Meeting House, Hingham, Mass. The furniture and decorative materials are of the earliest 17th Century period

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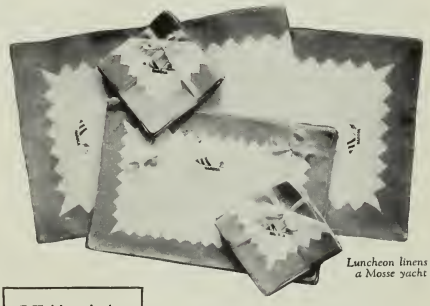
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The Colonial Exhibition at the New American Wing

(Continued from page 80)

influence, customary at that time and there are some fine Chinese and English porcelains in the house.

From "Marmion" I wandered on to the Eagle Tavern, at Haverhill, Mass., a typical parlor of the early 19th Century, with all of outdoors in the wallpaper and fascinating Sheraton feeling in the furniture. The room is gracefully achieved without any of the air of comfort found in the earlier Colonial rooms, but typically New England, delicate and sensitive.

A delightful room of the 18th Century is from Woodbury, L. I. This is a gift to the American Wing of Mrs. Robert W. de Forest. It is a fascinating place with its paneled walls and a secret stairway back of a concealed panel, leading up into the attic and down into the cellar, with trap doors to hide the exits. The paneling in this room is an interesting example of Renaissance architectural detail. The woodwork has been painted blue-gray, which was the usual color for interior use in that period on Long Island. The chairs show a hint of Queen Anne, while much of the other furniture in the house shows Dutch or Flemish influence.

It was impossible not to stop on my journey for a moment in the room from Oriole, Maryland, probably a Middle 18th Century room. It is fairly representative of the type of man who officered the famous Maryland Line, whose valor saved Washington's army from destruction in the Battle of Long Island. The handsome shelled cupboards that flank the fireplace are beautifully proportioned and the wood, which is still interesting in color, is yellow pine, quite free from knots. The furniture is mainly walnut, so popular for the Queen Anne style of chairs and is of Philadelphia workmanship. Wonderful old velvets and needlepoint are in the upholstery material and there are interesting japanned decorations. The two portraits in this room of George and Martha Washington are the works of Charles Willson Peale and are said to have been painted by memory while Peale was in England. All the fittings were very interesting, Nankin table-sets and beautiful real Delf ware.

The Alexandria Assembly Ballroom next held my attention. Here George Washington attended his last birthday ball, and here, too, a dinner was given to Lafayette by veterans of the Revolution. A variety of Chippendale models was used for the furniture and some interesting examples of early glassware are to be seen. The portraits in the room are by Gilbert Stuart.

In almost every room or hallway I found arresting portraits, most beautiful glassware, fine silver, and interesting prints as well as characteristic wallpapers and fabrics. In one room, formerly owned by Charles Allen Munn, the portraits on the wall are by Peale, Trumbull and Gilbert Stuart, and in the same room are portrait busts and statuettes, by Woods, a famous modeler in clay, while the furniture is original Sheraton, with a gilt bronze clock by Dubuc of Paris.

In a room from Haverhill, Mass., I was especially impressed by the interesting character of the wallpaper. It had hung in the room for 130 years, which would not please manufacturers today very much.

It is impossible to really visit these wonderful old American rooms without realizing how profoundly the beauty of those times has influenced our architects, our decorators and manufacturers today. And how, in spite of our delight in Italian Renaissance, Louis XV and XVI, pure Georgian traditions, we are still very loyal to the exalted ideals of Colonial homemaking. The Colonial house was essentially a home for people with but few outside interests, a home where people intended to spend a great deal of their lives, hence the huge fireplaces, the beautiful workmanship on the humblest kitchen utensils, the exceedingly well designed and permanent character of the furniture, a certain scarcity of ornament, but each thing devised with a view to adding to the charm and delight and comfort of the home.

And today, the Colonial feeling is overwhelming; we are again manufacturing scenic wallpaper, walnut and mahogany, maple and pine furniture; we are again paneling our rooms with yellow pine, after the fashion of the 18th Century in Philadelphia and New England; we are copying the high ladder-back rockers, the wide-low Windsor chairs, Duncan Phyfe's Empire adaptations, we are making wrought iron so fine, so well designed and modeled that it is almost impossible to tell it from the iron forged in America in the 17th Century. We are also copying hooked rugs and rag rugs; we are making fabrics by the yard as close to the beautiful old *toiles de jouy* as is practical for machine-made products.

Those of us who possess reproduced silver with a sheaf of wheat on the handles or a little basket of flowers consider ourselves very fortunate indeed. We are as proud of a fine Adam room as our 18th Century ancestors, and our heirloom cabinets fondly display Lowestoft and Staffordshire, Sheffield and pewter, made by Brad-

(Continued on page 84)

Zuloaga, Spain's Most Famous Painter Today

(Continued from page 49)

studio. And once I said to him, 'Why is it you like my work so much?' And Degas, after looking at my pictures for a while, said, 'I think it is because you do not try to put air into them. If you want air, my dear Zuloaga, you open a window and breathe it; but you do not try to paint it.' And that was quite true of my pictures—of many others, too, who have loved art."

After the closing of Zuloaga's exhibition at the Reinhardt Galleries, he will travel about a little. He is especially anxious to go to the Grand Canyon. His friend, the Duke of Alba, who visited America some time ago, assured Zuloaga that he must not leave this country without a glimpse of that great spectacle in nature known as the Grand Canyon. Of course, en route to that country, he will have an opportunity of studying a vast stretch of America, and, as he is a very observing person, he will undoubtedly return to Spain with a very complete impression of what this land means to the artist.

At his New York Exhibition some quite remarkable landscapes of his, recently painted, are shown. But these will not come as a surprise, because in all Zuloaga's portraits one feels a landscape sense as one does in so much of the primitive Italian painting. Indeed, I think one will more likely miss a portrait in the landscape than feel a novelty in his painting of hills and valleys, and grim castles and the low houses so picturesque of his native Basque country.

Benjamin De Casseres

(Continued from page 74)

join the staff of *El Diario*, in Mexico City, to assist the writer of this article, who was then its Sunday editor.

Once De Casseres was assigned to review a gala bull fight, the *corrida* of which contained fifty thousand spectators. The article was so brilliant and so Hugoesque in its fantasy that the next day a committee of literati of the capital came in a body to honor him and thank him for it. "Never," they declared, "had any Spanish or Latin-American author written such stupendous stuff." On his return to Manhattan he assisted the ex-Sunday editor of *El Diario* to write "Diaz, Czar of Mexico," an arraignment of the existing régime and a prophecy of the revolution. Within two years the political storm swept from power the whole crew of tyrant greasers and grafters. Then came the publication of "The Shadow Eater" and "Chameleon." Meanwhile, the climax of sixteen years of patient waiting took place. De Casseres married a western lady with whom he had corresponded all these years.



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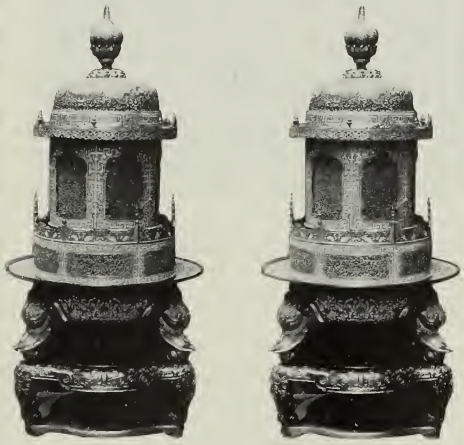
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The Colonial Exhibition at the New American Wing

(Continued from page 82)

ford, Bassey or Harvey. To possess a bowl or a flask made by William Stiegel or copies from one of his models is a proud heirloom.

One has only to make my journey through the American Wing to realize how many of us regard as our greatest treasure a single piece of glass or silver, a single table or bit of fabric of 17th or 18th Century American manufacture, and also to realize how extraordinarily capable, indeed, how almost miraculous, are the imitations that are being produced by our cabinet-makers today, as well as by our silversmiths, our glass-blowers, our wallpaper and fabric people.

Full appreciation of what this exhibition in the American Wing means to modern America can only be gained by repeated visits to the famous and fine old rooms that make up the collection.

And here we desire to pay no small tribute to the Museum for what it has accomplished in the building and outfitting of the American Wing. It is a matter of greatest importance to architects, decorators and manufacturers — the free access to this extraordinary presentation of the gradual and interesting growth of grace and comfort in the American home.

It has already been stated many times, but should again be mentioned that this building was presented to the Museum by Mr. and Mrs. Robert W. DeForest. A picturesque incident in the building of this Wing was Mr. De Forest's rescuing of the façade of the old Assay Office in Wall Street. Mr. De Forest saw this building coming down and decided that this very beautiful Classical design should be saved, commemorating as it did the ideals of good taste which were so characteristic of our forefathers. One need only add that the building erected as a Wing to New York's great art museum is in every way worthy of this façade which has been used most appropriately for the elevation facing the inner court.

And one should also speak of the remarkable work done in the arrangement of this exhibition and in the cataloguing of this exhibition. It is quite possible today for any student of American history, as revealed in architecture and decoration, to make a complete, adequate and valuable study of our national progress in the fine and industrial arts by giving thorough attention to the plan and arrangement which falls practically through two centuries, for there are three general divisions of the whole history of the utilitarian art in the early republics. If one works systematically through the three floors with a catalogue in hand, following consistently the chronological sequence, one will know America in its fine and beautiful expression as would not be possible through any other effort, however elaborate or sustained. And so being devotedly interested in arts and decoration, especially what has been accomplished in this country, this magazine is proud to offer its thanks and tribute to what has been accomplished for the American public.

"The House Where Magic Has Come to Stay"

(Continued from page 53)

ago and to be repeated in 1925. Here mankind is the protagonist and the rituals of five great religions are expressed in poetry, music, song, pantomime, dance, light and color. Sound, light, and movement are combined in a new synthesis to transcend the limitations of time and space. Actors of half a dozen races represent this drama of humanity, and the poetic, imaginative settings silently emphasize man's unity and variety in his unceasing struggle toward the light. The brotherhood of man finds fitting expression in this new cosmic drama, "Salut au Monde."

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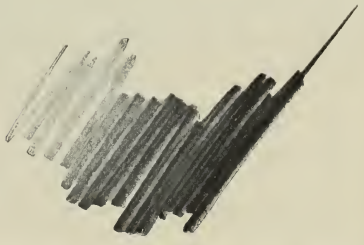
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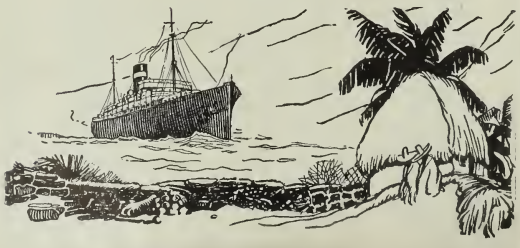
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"Nuit de Noel," from Earl Carroll's Vanities. Staged by Caron

By the Dawn's Early Light

(Continued from page 76)

eminently worth seeing, although the presenting company is hardly up to the demands of the manuscript.

VI.

In "They Knew What They Wanted," by Sidney Howard, the Theatre Guild has found an intelligently planned and interesting American tragi-comedy. Furthermore, Mr. Moeller, of the Guild, has done a valid job in the staging of the play, and a company headed by Miss Pauline Lord, Richard Bennett and Glenn Anders interprets the manuscript with understanding. But if ever a play has been over-estimated by the gentlemen who perform critical magic for the daily press, this is that play. Of course, we have by now got pretty well used to the promiscuous ballyhooing of "great American dramas," but, even so, the frenzy of eulogistic blather that has greeted Mr. Howard's play is not without its element of piquancy.

I do not wish to seem to take from Mr. Howard what measure of credit is due him. His little play, as I have said, has its merits and I recommend it for an evening in the theatre. But it is no more the masterpiece that certain of my colleagues insist it is than I am Grant's Tomb. What has happened is very simple. Mr. Howard has handled an old theatrical situation from a fresh point of view, and the reviewers have hornswoggled themselves into confusing the engaging viewpoint with drama of general and complete worth. There are moments in Mr. Howard's play that are deserving of the highest praise; but there are also moments — and even minutes— when his dramatic skill and fertility are not quite up to the occasion's demands. The situation to which I have alluded is one in which an old husband learns that his young wife is to become the mother of a child not his own. Mr. Howard abjures the ancient rubber-stamps in the handling of this situation and, as a consequence, extracts from it some very telling drama. But in certain antecedent situations his cunning is not so great and his results are dramatically not so satisfactory.

A Famous New Chelsea Potter

(Continued from page 37)

truly termed portrait studies, each being exact to the last shoe-buckle.

"La Jardinère" and "Le Jardinier" are companion figures: the lady wears a turquoise dress over a pink and mauve petticoat, elaborately flounced, a broad-brimmed Watteau hat. She carries a basket of tulips, marigolds and primroses. In the grass at her feet, some are growing. The male figure wears over his turquoise suit a large, white cloak. He carries a basket of phlox and clematis. The exquisite fine detail is wonderful.

Quite a different subject is that of the galleon: "The Golden Hind" in full sail. The vessel has a three-decker poop with lantern, and carries a broadside of seven guns. The detailed work is wonderfully fine and delicate. The height to the top of the mainmast is but 11½ inches, and on the poop is a striking portrait of Queen Elizabeth haranguing the ship's officers. There is a group of these on the lower deck. This was modeled by Miss Parnell's brother, taking him three months to make.

She is just now at work on a group, the Marchioness of Hartington and her two boys, which will take about three sittings.

A characteristic feature of her china figures is their poise, moulding them often without support. This departure from the old system of modeling gives a lightness and a grace which is an achievement in cemetiq art. Lack of space forbids more description of Miss Parnell's dainty, charming figures. She has certainly given a definite answer to the appeal of the Board of Trade, and successfully competes with Dresden, and other German china factories on their own ground.

South Kensington Museum, London Museum, Hull, Johannesburg have her figures, while Edinburgh is waiting for one, and America is acquiring a few through her private citizens.



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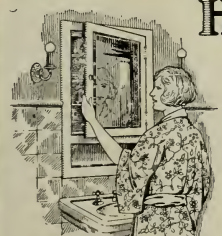
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Floors in Interior Decoration

(Continued from page 72)

From the earliest part of the eighteenth century, oak flooring was used in parquet flooring, often with elaborate patterns for borders, and with the main floor area laid with short pieces, either in basket work or herring-bone pattern. This type of floor is still excellently appropriate for interiors of a more or less formal character, especially for ballrooms and halls.

Hard pine, more generally known as yellow pine, has long been a justly popular flooring material, and when it is well laid and attractively stained and waxed it makes an excellent floor. Its grain is more bold than that of oak, and its range in grades makes it readily possible to include it in the appropriation for even the most modest bungalow.



Flooring of short boards will add greatly to the architectural effect of a room if laid "herring-bone," or in parquet patterns

Quite recently several methods of laying oak floors have become popular for distinctly informal interiors; in some cases very wide oak boards are used, giving an effect of planking, with dowels and pegs, and in others the floor is laid with random widths.

The question of different "grades" of oak flooring is not a question of relative wearing quality, because oak is always oak. It is purely a manufacturing designation, and the usual practice in architectural specifications is to select lower grades for the halls and bedrooms upstairs and higher grades for the main rooms downstairs. The higher grades represent specially selected stock, chosen for its particular beauty or grain.

Much of the recent spread of appreciation of oak floors, as well as the greater frequency with which they are now found, even in homes of very moderate cost comes from the fact that the perfection of modern methods of manufacture and distribution materially decrease the expense to the home owner. Widths and thicknesses have been standardized, and the plight of the home owner who has an old house with softwood floors has been relieved by the production of a special three-eighth-inch thickness in oak flooring. This may be laid directly over any old floor. Oak flooring in general has been improved, too, by the tongue-and-groove on the ends of the boards, preventing the old tendency of ends to rise slightly.

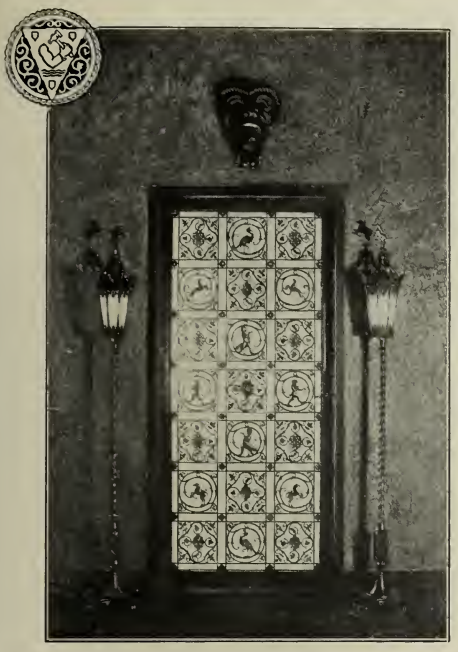
The decorative character of yellow pine grain is brought out strongly by staining, because the harder portion does not show the color, and a wide variety of interesting and individual effects can be achieved. Mahogany-colored stains take well on yellow pine, as well as any of the browns, and forest green.

Birch flooring is milled both from birch of a natural reddish color, or in the lighter natural shades, and these may be varied to any degree by staining. It is a wood of hard, compact structure, with a delicately marked grain, decoratively intricate when curly birch is used. With birch woodwork in an interior, perfect harmony is obtained by use of the same material for the floor, added to which consideration, its natural wearing qualities and ease of upkeep further recommend it.

The same points apply to the use of red gum, which has become very popular for trim and doors since the lumbermen discovered the secret of kiln drying it. Its natural color and the grain and figure brought out by sawing are interesting and decorative, and it will undoubtedly come into wide general use in American homes.

The most close grained and wear-resisting is maple, which has long been used for parquet work, along with oak. It is not used very extensively, but wherever maple floors have been laid they

(Continued on page 92)



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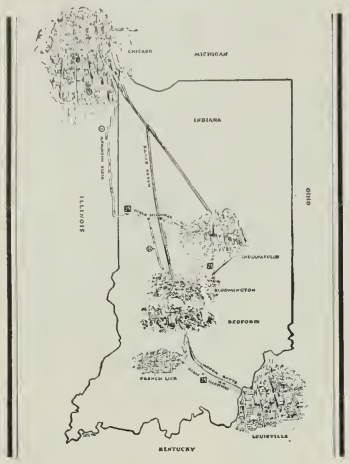
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INDIANA LIMESTONE QUARRYMEN'S ASSOCIATION
BEDFORD, INDIANA

New Home of the Arts Club of Chicago

(Continued from page 46)

artistic nature which do not admit of quite so strict a classification. Many distinguished foreigners, artists, writers, statesmen, and others, have been, from time to time, the luncheon guests of the club. In this connection, one might mention the name of Madame Clemenceau - Jacquemaire, Princess Cantacuzene, Monsieur and Madame Maeterlinck, Hector Macquarrie, John Marsaryk Hugh Walpole, Rabindranath Tagore and Monsieur Léonce Bénédite. The theatrical profession as well has always been widely represented.

For the invidious, it would be easy enough to cry "small town stuff." All depends on the manner in which the thing is done, and the Arts Club has maintained, consistently, an air of unflaunting sophistication. It is, as a matter of fact, quite the smartest, as well as one of the most utilitarianly valuable institutions to be found in this city of the stock yards, which Mr. Mencken once heralded as the "lit'ry" capital of these states.

Back of such an institution, there must be, it goes without saying, a potent personal element, and that element is to be discovered, very largely, in the tireless, intelligent and thoroughly competent personality of one woman. That woman is Mrs. John Alden Carpenter. Mrs. Carpenter's is the spirit behind the Arts Club. Not that there are no others, but hers is the motivating one; she provided and has done much to sustain the impulse. It was Mrs. Carpenter with Mrs. Robert McGann and a handful of other energetic women, who founded the club. Mrs. McGann became its first president. She was succeeded, after one term, by Mrs. Carpenter, who has remained at the head ever since.

The club's present home, in the new Wrigley Building, is an impressively elaborate one. It is also, probably, the most beautiful and uncompromisingly artistic interior of its kind in the city. For this, credit goes to Arthur Heun, architect, and to Mrs. Carpenter again, who worked with him on the decorations. Because of their exotic beauty, great comfort and charm these rooms may contribute still further to the reputation which the club already possesses, in certain sectors, of being an exotic institution. There are dining rooms, an inviting lounge, rest rooms, picture galleries and a stage, and long corridors with haunting glimpses of statuary niches and paintings, the whole occupying the entire south wing of the second floor of the building. And all is done, not merely in the best modern taste, but with an inventiveness and originality which at times come very near to genius.

These are but externals, and externals are to be taken for what they are—symbols. The spirit of the Arts Club, as the writer sees it, lies in its intrepidity, its catholicity, its hospitality and its underlying sense of real artistic service to the community. An institution of the sort might be regarded as an exotic in the average American municipality, with its Rotary clubs and booster campaigns, but if we had a trifle more of such exoticism among us, we might not find the word, "Americanization," employed quite so contemptuously as it sometimes is by our friends on the continent. After all who shall say that a Picasso exhibit is not civically as valuable as a Greater Chicago "drive?" As has been remarked, there is something in a point of view.

Meanwhile, it is to be hoped, the Arts Club of Chicago will continue its pioneering for that art which is as André Salmon has put it, to take its revenge upon a war-racked century.

Floors in Interior Decoration

(Continued from page 90)

have given every appearance of being virtually indestructible. Naturally very light in color, maple may be stained to conform with any color scheme, and may be brought to a light finish with wax.

These, then, are the principal native woods employed for flooring, and prospective builders will do well to notice carefully every floor they see, observing both its natural characteristics, and the kind of finish that has been applied to it.

It is very doubtful if oak has any serious rivals, quite regardless of the recognized wearing qualities of other woods. It is a curious fact, but nevertheless an inescapable one, that the time-honored traditions of oak play a great part in its popularity, even irrespective of its sterling qualities as a wood, and its natural beauty of appearance.

Gradually, from year to year, people have become more conscious of details and materials in their houses which they used to ignore or take for granted. Floors, certainly, have been in this category, but along with the new architectural enlightenment, prospective builders are becoming keenly aware of differences and effects in woods and finishes. The floors in a house are far from classification as a minor detail. They are, in fact, of double importance because they are a permanent part of the whole fabric of the house and they are also an inescapable factor in the appearance of the interiors.

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"Mirrors of New York," consisting of twenty-five short, humorous essays, is anti-puritan, anti-prohibition, anti-serious. It is DeCasseres in a new rôle.

Here is the table of contents:

The Psychology of "The Avenue."
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The Booze Venice.
Favorite Corners.
Lost Corners.
The Triumph of Shame Over Darwin.
Spring Festival: Model 1924.
Keep Smiling!
Ave, Monquineers
Odyssey of a Home-Hunting Ulysses.
New York: Matter Triumphalis!
The National New York Complex.
Our Sublime Bums.
Lost Booze-Trails.
"What'll I Do?"
The Exquisite Manners of the Newer Gunmen.
The Grandeur and Decay of Home, Sweet Home.
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In the Office

IT is very easy as well as very interesting to write about the forthcoming issue of ARTS & DECORATION, for it will be our Home-furnishing Number. And what is more delightful to any woman, rich or poor, young or old, than the making of her home, whether from the standpoint of architecture or of inner decoration. If your home is new and being fitted and furnished for the first time, or a beloved place that you have lived in for years, and are about to make over, it is an equal joy to go from room to room planning colors and lines, styles and harmonies.

Whether you are all for Louis XVI—of course, I mean the Period, not the monarch, or whether your tastes are Colonially reticent, or whether you are ultra-modern with a happy, astonished eye for the decorations of Goncharova, you may slake a thirst for home beauty in the February issue of ARTS & DECORATION.

Take Goncharova, for instance. About her we have a most delightful article by Mary Hoyt Wiborg, who must speak with authority as she was sponsor for this Russian artist's first big exhibition in New York. Miss Wiborg also has a "suite," if one may use the word in this fashion, of gorgeously decorated curtains by Goncharova in her drawing room.

In most striking contrast to the work of this modern Slavic genius, are the lavishly decorated rooms from a famous XIVth Century Venetian palace. Half a dozen of these sumptuous interiors will be shown in the February issue, which have never been photographed before, and the details will furnish fascinating inspiration for the making of modern homes beautiful. There will also be pictures of some magnificent Spanish rooms which are, oddly, to be found up in Maine, in a house planned and executed by William Lawrence Bottomley. What an unexpected idea this combination of gorgeous, colorful Spain and cool, quiet, old-fashioned Maine!

Paris has done much to encourage and brighten this February issue, with some animated modern French frescoes, sent us by Madame Huard. Also an account of the French Autumn Salon, with its whimsical paintings of men and beasts. And a presentation of some of the most violent, young French literary revolutionists, by Burton Rascoe, who is, I understand, having his first enchanted glimpse of Paris, which he sees and writes about in a wholly original fashion.

In the midst of all this wide-spreading craze for the ultra-modern of all phases of art, music, painting, even home decoration, several pleas have come to us for the antique. "Why not," our subscribers say, "show us more rooms in the style of Louis XV, XVI; why not tell us more often the inevitable background for genuine Hepplewhite and Sheraton furniture? We have not yet been weaned from the Italian Renaissance and the French Gothic, we find it possible to feast our eyes on the delicate beauty of Queen Anne walnut chairs or a Classic Adam mantelpiece with keenest relish"—so in February we shall publish an illustrated article on fine antique furniture.

New York drama is in the hands of Mr. George Jean Nathan for February, as it will continue to be for some time. We mention this with no small pride and we feel the announcement will be received with no small interest.

From Italy we have a delightful article about Painted Architecture, by Harold D. Eberlein who knows this sort of work and Italy also by heart.

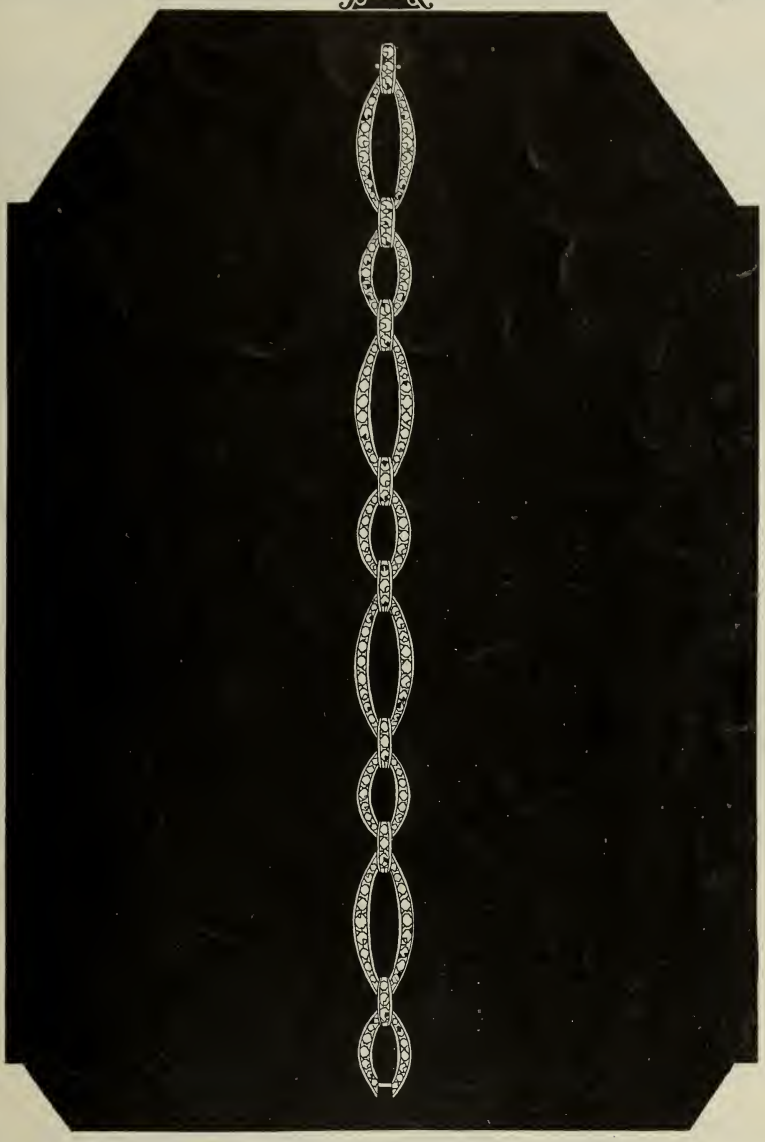
I should not fail to mention some of the more practical articles such as "The Return of the China Cupboard" with a great variety of old and new pictures, revealing what a fine architectural feature this makes for the dining room; we shall also show the most famous collection of Toiles de Jouy in this country, with pictures which make it quite clear that these printed cottons are full of interest to the decorator. And we have a very practical article on the newest composition floors, rubber tile, cork, etc., with interesting illustrations as to their use.

And for the women who are really doing over their houses, there will be an article on curtains—what is new in fabric and design; on the use of silk for decorating homes. And the pictures from the New York Shops in February have been taken especially to illustrate interesting detail in house furnishing.

For the charm of the magazine we have secured a reproduction of the very latest painting of Mrs. Vincent Astor and one of Mrs. Reginald Vanderbilt, also a delightful study of Miss Clemens.

And what could be gayer and most fantastic and intriguing for our cover than Everett Shinn's pastel "The Masquerade," a lady every gentleman would like to dance with in her enchanting costume and from whom every lady would like to secure the name of a dressmaker.

For people who are especially interested in house and garden making, I would like to call attention to the fact that March will be our Garden Number and April, our Home Number. March will be both practical and beautiful, with a gorgeous decorative flower design for a cover by Mrs. Albert Herter. In the April number we shall cover both large and small house designs, with an equal interest in the palace and the cottage.



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Hampton Shops

THIS beautiful reproduction of a day bed, whose original was created by some master craftsman of medieval Florence, is distinguished in this: it is developed in the very spirit of the original itself, while yet it is endowed with a sense of harmonious repose. ¶ This delightful object could fitly be placed in the center of a room or beside some stately fireplace; it could indeed be the basis of a whole beautiful and considered interior; and gratifying it is to feel that its fidelity in line and detail is the result of the careful and even loving craftsmanship of the Hampton Cabinetmakers — who produce all Hampton reproductions.

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TODAY, with so many means of lighting at her service, the "perfect hostess" turns from all others to the mediaeval candle. Candles give the most exquisite and romantic light. They lend an atmosphere of soothing beauty that nothing else can bestow. Lighted by candles, the drawing room and dining room become places of enchantment. Artists, architects and interior decorators are in accord on this point; and in many of the most beautiful rooms created within the near past, and in a great many now being planned, neither wall sockets nor chandeliers are provided. Candelabra take their place.

The finest and most beautiful candles made anywhere in the world today are the work of Antonio Ajello and Brothers. Mr. Antonio Ajello, who inherits an Italian appreciation of the candle and possesses a knowledge of its history which is unique in this country, has devoted his life to making beautiful examples of this ancient art.

He knows the kind of candles that illuminated Beatrice's boudoir and the salons of the Medici. He knows those which burned in Florence, Venice, Rome, the Orient. In the creation of antique candles he is deeply learned; but he can and does make gay and beautiful modern candles quite as well. In his candles Mr. Ajello expresses moods, personality. He works subtly, employing color, form and perfume with a skill acquired through long years of research and effort.

So wonderful are his candles that the world of the great has found the path to his door without any effort on his part to attract them. He has never advertised. His candles have never been on sale in any store, nor obtainable in any manner except by direct order from him. Yet his business is very large, and his patrons are the leaders in the arts and of society of two continents. Among them may be mentioned the late Enrico Caruso and the late Eleanora Dusé, and members of many Royal families, including H. R. H. the Prince of Wales.

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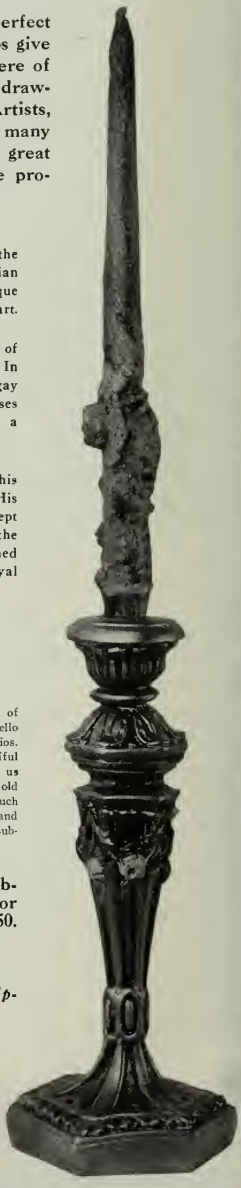
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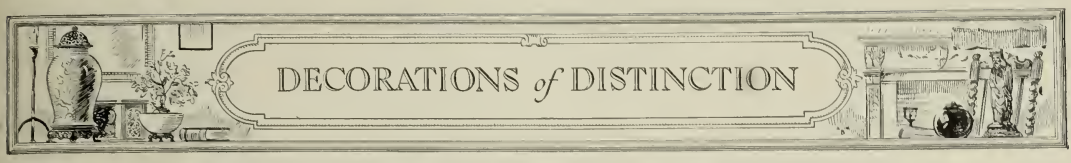
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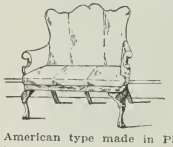
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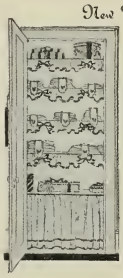
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Costume sketches by Serge Soudeikine for Strawinsky's Ballet, "Petroushka," to be presented this season at the Metropolitan Opera House

FEBRUARY, 1925

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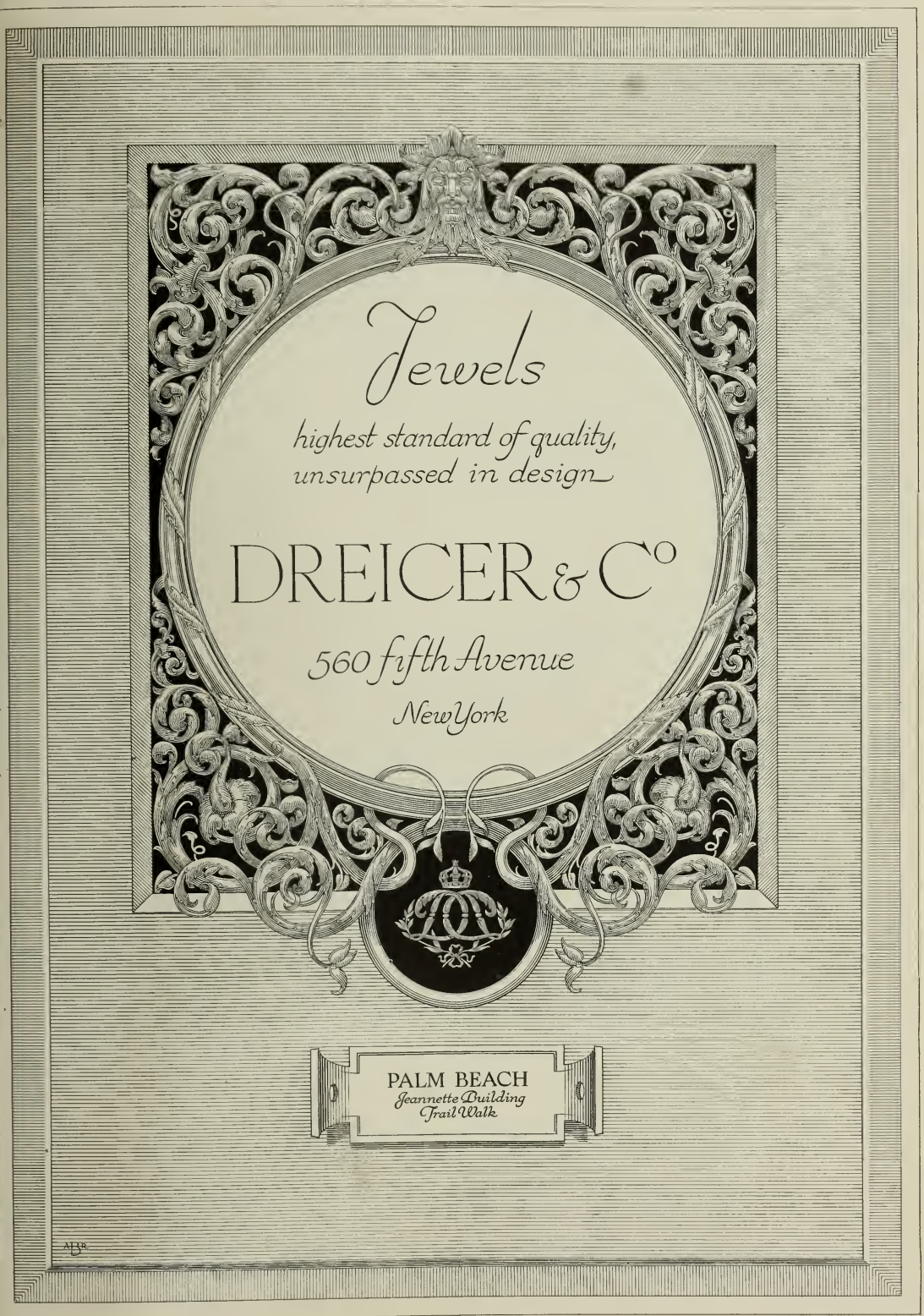
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Entrance hall in the home of Miss E. K. Branch, Castine, Maine. The walls of this beautiful stairway are pearl gray with stone capping in a deeper color. The doors and window sashes in the hall are brilliant vermilion and the antique Spanish chandelier from the Balearic Islands is brilliant red. The old Spanish carpet is tan, gray, red, green and white and the stately chairs are 16th Century Italian upholstered in leather. *For other views of this house see page 24*

Arts & Decoration

The Modern Note in Houses, Gardens, Society, Theatre, Music, Books

VOLUME XXII — *February, 1925* — NUMBER 4

"Petroushka," Igor Strawinsky's Famous Ballet

To Be Presented at the Metropolitan Opera House This Season Under the Direction of Strawinsky with the Scenes Designed and Painted by Serge Soudeikine

By GILES EDGERTON



Costume sketch by Serge Soudeikine for the "Petroushka" Ballet



Costume sketch by Serge Soudeikine for the "Petroushka" Ballet



Serge Soudeikine's design for the "Petroushka" costume in this season's presentation of Strawinsky's ballet

"PETROUSHKA" is the Russian Pierrot, that most pathetic, fantastic, lovable clown of all fairy stories, and the inspiration for Strawinsky's enchanting music for his ballet by that name. The ballet was first presented some years ago in New York as simply and naïvely as it might have been shown on the stage in some little Russian village. The players were Russian, the costumes planned and made by Russians and the music—Strawinsky's most serious, most humorous, most heart-breaking composition—was, as I remember, played by a Russian. As the curtain rose on the first scene, the festival of Shrove-tide, I was transported easily and lightly by the spirit of the ensemble into the Strawinsky mood—a mood which is Russia, characteristic when her genius frees its spirit.

Whirling over the little stage at the Neighborhood Theatre was a frenzied gayety, beauty fantastic in form and color, sorrow fathomless in the hearts of all lovers, artists and poets. It is this spirit that dominates the extraordinary and enchanting music of Strawinsky, that is in the heart of the Russian Clown, and in his love for the little Ballerina, whose foolish, faithless spirit turns to the dashing *Moor* — and then follows jealousy and faithlessness and death. It is so, a relentless Fate seems to pervade all the art of Russia, with beauty and sadness, wildness and mystery, and tragedy that submerge the human spirit.

The second time "Petroushka" appeared on the stage in New York it was presented by Serge Diaghileff's Ballet Russe at the Metropolitan Opera House, and most divinely danced by Nijinsky. There never was such a clown on any stage, in any phase of art, as we saw in Nijinsky's dancing of the Russian Pierrot. This greatest of all Russian dancers afterward told me that the rôle he loved best was *Petroushka,* that he felt it and lived it every moment that he was on the stage. As a matter of fact, it was to an extent the rôle of his own life, not that Nijinsky was ever merely the clown, but he was the gay and beautiful lover, a joyous dancer, an artist of towering imagination, and all this beauty and achievement was eventually swallowed up in disaster.

And surely that is what the clown's story of every nation tells us, however merry the gesture, however tripping the feet.

I know of no more touchingly beautiful figure in the world of art than Nijinsky's delicate, exquisite outline of *Petroushka.* A drooping melancholy, an inspired gayety and the sorrow of all lovers in his eyes and gestures.

The last time I heard the "Petroushka" music was a few weeks ago when it was conducted at a Philharmonic Concert in New York by Igor Strawinsky himself. And then I knew that I had never before had the faintest conception of this now famous score, of the extraordinary way in which Strawinsky seems to leap into the hearts of all lovers, all faithless ladies, all triumphant Moors, and gather from them the melodies of their glittering romances. I have heard that Strawinsky does not conduct his own music as well as other appreciators of it do. This is not true for me. In



Design for the Russian Fair, by Serge Soudeikine, the opening scene in the "Petroushka" Ballet to be presented at the Metropolitan Opera House this winter



Costume sketch for the coachman in "Petroushka." Designs by Soudeikine

this music he achieved a molten fire, a silvery radiance, a pearl-like sweetness and a tearful, barbaric storm that no one else has ever before gathered out of an orchestra with the same vividness. What he misses, I am not enough of a critic to know; what he gave me transcended any other presentation of his music, that any other conductor has ever achieved—for me at least.

In a delightful book called "Contemorary Russian Composers" by M. Montagu-Nathan, and published in America by Frederick A. Stokes Co., I find the most interesting presentation of "Petroushka" and of Strawinsky that has been given in English. We must remember always that Strawinsky is a young man, as artists go, and so has not been as widely written about as Beethoven and Brahms and Handel and Debussy. We always stand a little silent before a man who himself brings to us his art—our sureness of judgment has not been hardened by the impact of generations of musical criticism. We must think for ourselves, and that is asking not a little. We have no ready judgment when a man strides out of the anteroom of Carnegie Hall and like a whirlwind mounts the platform and like a typhoon, almost as devastating, sweeps through an orchestra with a fire that must burn into the spirit of the men before him and perhaps handicap their very gesture. We say he lacks repose, we are a little worried.

What a pity we do not take each man, each genius for the utmost that he can bring us. The world is growing very monotonous in dress and thought and manner. We will be very wise to permit our artists to maintain their individual spiritual integrity and to allow their genius to pour forth in such medium and manner as they elect, without ever warping a curious and a new technique with the nervous irritation of an unprepared reaction.

Personally, I like Strawinsky to conduct his music as he chooses. Who is to tell him what he wishes to say? Other conductors may bring us more varied interpretation of scores we love. But who is to decide that Brahms conducting might not have given us a hidden beauty we have not yet found in some of his waltzes, or Chopin an ecstasy beyond anything the greatest modern conductor has awakened in the imagination of the finest orchestra? The heart of genius is to most of us unexplored mystery.

When Mary Garden's voice tells me a different story with every opera she sings, when she uses it as a medium to express varied emotion, even racial emotion, I accept her decision to do this and am grateful to her and awed by her courage. When Bodanzky conducts Wagner's music and sends his spirit out in excursions through the sounds that Wagner dreamed of in Wallhalla, I am transported into another world with this man's spirit and I do not want his methods toned down, smoothed out, hammered into a standard mold.



Project for the "Winter Scene" of "Petroushka," from an original sketch by Serge Soudeikine

But to return to M. Montagu-Nathan's delightful account of "Petroushka"—"It is not," he says, "in the mere manipulation of the raw material of humor that Strawinsky excels, but in the method of making the very association of music and comedy a thing humoristic in itself. It is this faculty united with a complete musicianship that makes of 'Petroushka' and 'The Nightingale' an exceedingly significant contribution to the musico-dramatic literature of the age. . . .

"And what are the features of the nationalistic quality attributed to Strawinsky? The answer to this question is to be found in the subjects of . . . the score of 'Petroushka.' . . .

"It is clear, however, that Strawinsky's father did not foresee a music career for his child, for despite the appearance of a distinct aptitude, the future composer of 'Petroushka' was educated with a view of entrance into a legal calling. He was allowed nevertheless to cultivate his taste for music and his decided talent for the piano which was fostered under the guidance of a pupil Rubinstein . . .

"Having thoroughly established himself in the hearts of the Russians, Strawinsky began a period of wanderings visiting in turn Switzerland, The Riviera and Italy, but if he acquired the outward qualities of the cosmopolitan, his musical soul had not lost contact with his native-land. During these travels he framed the action and wrote the music of his masterpiece. 'Petroushka' was finished in Rome in May, 1911, and just about a year after the first performance of 'The Firebrand' was produced at the Chatelet Theatre, Paris, with tremendous success. Both ballets have since made a tour of Europe, and have received tardy recognition into two Russian capitals.



Costume sketch for the nurse in the Ballet of "Petroushka"

"One imagines, too, that Strawinsky has done his utmost to secure for music a position of dignity in the general scheme of ballet, for in comparing his other works in this form we observe that whereas in 'The Firebrand' the orchestra supplies the usual musical commentary upon the dramatic action, though on occasion taking upon itself a function which renders it something more than an accessory. In the second work, 'Petroushka,' the dramatic action depends so largely upon episode in which the dance is no longer accessory, but essential, that music becomes a vital necessity to the scheme.

"As to 'Petroushka,' if its dramatic action has no prototype in Russian music - dramas, its music owes much to the precept of

(Cont'd p. 66)



Costume sketch for the nurse in the "Petroushka" Ballet



Costume sketch for the groom in the Ballet of "Petroushka"

Mrs. Joseph E. Widener



Courtesy of the Duveen Galleries

This portrait of Mrs. Widener, by John Singer Sargent, held the position of honor at the Twelfth Annual Exhibition of the National Association of Portrait Painters presented at the Duveen Galleries, New York

Painted Architecture Indoors

Illustrated with Rarely Beautiful Pictures of the Decorations from Old Italian Villas

By HAROLD DONALDSON EBERLEIN

THE illustrations accompanying this article display very clearly and unmistakably what must frankly be called *painted architecture* indoors. That is to say, there are obviously numerous architectural features of embellishment present, in every one of the illustrations, that enter into the composition of the rooms. These features quite plainly affect the character of the rooms in which they occur. And these features all exist purely and solely in *paint*.

They are painted on absolutely flat surfaces; they are all of them two-dimensional and not three-dimensional; any aspect they may present of standing forth in relief is pure illusion.

The foregoing is a plain and unvarnished statement of *fact*, without any pretence at either justification or condemnation. At the same time, the writer is fully conscious that there are those who will condemn—Mr. Ruskin's disciples are not all dead yet—and that there are also those who will approve.

First of all, however, before attempting any discussion or trying to arrive at any final judgment respecting the possible merits or shortcomings of the decorative practice so clearly exemplified, let us examine each instance in detail so that we may have a thorough conception of the premises before us and of the materials from which we must deduce an opinion. It is the only fair and intelligent way to deal with the subject.



Drawing room in the Villa La Cappella at Fiesole. The walls and ceilings present flat surfaces, the panelings and pilasters are painted. Courtesy of Mrs. Kenyon Cox



Drawing room in the Villa La Cappella. The ceiling embellishments as well as the paneling, chimney piece and pilaster decorations with its cartouche swags and moldings are painted in flat surfaces. Before the painted architecture was installed in this room it was just an ugly rectangular box without beauty, save the surpassing view from the window of the whole Val d'Arne

To begin with, there is the drawing-room of the Villa La Massa, at Candeli, near Florence, which was decorated, as it stands today, in the early part of the nineteenth century, while the influence of the French Directoire and First Empire was still paramount in all matters of style. The character of the several decorative items or "attributes" alone are enough to betray this fact—eagles, sphinxes, Napoleonic laurel wreaths and the group of military trophies above the main door.

The walls from the floor all the way to the slight projection of modest cornice, above which the cove of the ceiling begins, present an absolutely flat plaster surface, without any lines or divisions to convey the remotest suggestion for the scheme as we behold it. Only about the doorways are there even the most repressed mouldings standing about a finger's breadth from the wall surface. As to the ceiling, it presents the same flatness of surface as the walls; coving from the four walls, without any projection where the junctions of the planes occur, the center is a slightly concaved plane surface without any mouldings or other raised plaster embellishments at the point from which the chandelier depends. The only projection in the whole room, save the negligible flattened mouldings at the doorways, is the cornice before mentioned. It is perfectly evident, therefore, that the entire scheme was evolved out of whole cloth, in pure "cold blood," so to speak, without reference to pre-existent conditions.

The marble Ionic columns, with their gilded capitals and bases, are *painted;* so is the low wall or continuous plinth on which they stand; so, also, is the architrave they support, and painted are the lion masques, the wreaths and rosettes that enrich the architrave. Painted, likewise, are the overdoor decorations

—the fluted friezes, the cornices above them, and the surmounting vases, flying angels, fruit, and laurel swags, along with the armor, weapons and other paraphernalia of war above the central door—all a very clever achievement in *chiaroscuro*.

In the same way, the four lunettes at the bottom corners of the ceiling, with their eagles, winged sphinxes and the defining mouldings, are all wrought with paint; the intertwined double wreaths above the lunettes, and the varicoloured deep coffers between them, are skilfully depicted in paint on a flat surface; and the heavily moulded ornamentations in the centre, at the top of the vault, are wholly portrayed in paint. And all this painted illusion overhead is so deftly executed, and with such ingenious perspective and accurate shadow, that it is hard to believe from below that you are really looking at nothing but a flat surface, although you know the whole thing is naught but illusion. The Italians, indeed, are such past masters at the trick of counterfeiting mouldings and other details in *chiaroscuro* that time and time again you have to survey them with lynx-eyed scrutiny, or even *feel* of them, to convince yourself they are not actually standing forth in relief.

The small drawing-room of the Villino Capella, at Fiesole, supplies us with another engaging example of interior architectural detail brought into being solely through the medium of paint. The walls from floor to ceiling are as flat as a pancake, and so likewise is the ceiling. The only projection in the room, aside from the mantelpiece which, in this connection, does not count, is the cornice in the angle between walls and ceiling.

The ceiling decoration is fairly well

(Continued on page 63)







Another view of the Florentine drawing-room, painted about 1830. All the architectural effects, including the columns, capitals and garlands are painted in chiaroscuro

Drawing room in the Villa La Massa, Candeli, Florence. The vaulted and coved ceilings present flat surfaces. The coffers, moldings, as well as the eagles and griffins, are expressed in paint

Second view of the drawing-room in the Villa La Massa. All the embellishments here except the cornice at the angle of walls and ceiling are in paint. The chiaroscuro in the arms and trophies above the door is particularly good

China and Pottery with Hunting Decorations

Old Treasure Trove for the Hunting Box Is London's Latest Craze in Antique Collecting

By WEYMER MILLS

THE English gentleman has always loved his sporting print. Any old country house kept more or less inviolate can testify to that. When the world was considerably younger the squire on his town jaunts bought them from his print seller at a guinea each. Today his American cousin buys them in Bond Street and elsewhere, but the fabulous guinea is only a fraction of their cost. A little less than half a century ago the price of the old coloured sporting print began to rise by leaps and bounds, owing to a noble earl's desire to corner the market. Each September when cubbing begins another set of Britishers fresh to a pink coat and new to "digs" on their own, start on the acquisition of a few sporting prints. A boy may not possess a string of hunters, and have to borrow his mounts, but he feels he can afford a few of Alken's pictures of the chase. The old prints have been reproduced so many times without much trouble that the walls of any bachelor quarters, however large, can be hung with them at a few hours' notice.

Last November the opening of the regular hunting season was clouded by the menace of the foot and mouth disease and the restrictions imposed by the Ministry of Agriculture. The well-known Belvoir, Pytchley and Meynell are among the packs which are completely stopped. The first Monday in November is the popular day for the first meet, but this year many of the little hunting boxes in the Shires and other hunting countries where the affairs of Reynard are uppermost in men's minds are plunged in gloom. Not being allowed to pursue the fox in the fur has no doubt had something to do with the chase of him in the curio shop. Only a wizard can tell what starts a fashion in antique collecting. In America the fad for the clipper ship model is sailing all over the States. Who started it and why has it assumed such colossal proportions? The man in the street who looks upon a piece of Chippendale as something from Grand Rapids can talk glibly of the "Cutty Sark," the "Thermopylæ" and their white-winged Sisters. "In London this autumn everybody wants pieces of china and pottery with pictures of foxes and hounds on them," said a well-known dealer who has a quaint emporium in Kensington. "I get fresh inquiries every day. Of course the British always liked sporting pieces, but until this November I never had customers opening my closed cupboards and climbing to my top shelves in the hope of finding old fox or hound drinking cups. Perhaps it has got about that the Yankees are coming over to gather them just as they did the pairs of old Staffordshire dogs. Whatever it is, the ghost of old Mr. Garrocks is urging the pink uns to buy any souvenirs of old fox hunting days we have left."

All china and pottery replicas of Master Reynard are in great demand, especially the old fox head stirrup cups from which the great "Nimrod" and his contemporaries drank a starlight pick-me-up before mounting to face the dark world which greeted the old-time fox hunter. The heads of hounds are close second favorites to the fox heads. These cups were so much in demand a century ago that almost all the English potters tried their hands at them, and unknown cups are constantly coming to light. On hound cups we find cognomen of celebrated hounds—often trencher hounds that were a part of family life in some genial hall. The nomenclature of these enemies of Reynard in the eighteenth century was the same the world over. The old Meltonian had Juno, Sweet Lips, Pompey Cicero, etc., printed on his cups in gilt letters, and in George Washington's kennels off at Mt. Vernon were creatures yelping to the same names. In the age of Georgian tranquillities when dreaming ships and drowsing stage coaches were the only links between town and country, one likes to picture a group of rubicund fox hunters drinking toasts to a morning's sport out of these old cups. The drink was usually home-brewed beer or golden sack the very nectar for aurora. Sack was a liquor to make mere wind-stung, frost-bitten mortals into gods. The chilly tumble down the steps of the great four-poster, the ride in that sepulchral darkness that lies at the door of dawn—all this was made bearable by the contents of the stirrup cup.



Photographs by Chalon

"Reynard Stealing a Duck," a Staffordshire flower-holder from the old cottage chimney-piece

And again at the glorious ending of a run the cups came out to pass more refreshment. The genuine old fox or hound cup is apt to have a faint pungent odor deep in its nozzle. Generations have ridden away through the coverts of time since anyone has drunk from it, and yet some wraith of jollity is there. A scent that is like an echo of halloas—The "Hark in, hark!" the "Oh, you beauties!"

Horn cups made from the horns of the hunted deer and the domesticated horn-bearing animals that have their place on the British menu were much in use at the old hunt breakfast, owing to the fact that no heavy-handed hunt servant could break them. Drinking from a horn in lieu of a glass is an Anglo-Norman custom that has lingered longer in Scotland than either of the other isles. The silver-rimmed horn came to the laird's table and the unmounted variety held the drink of his servitors well into Victorian times. The horn cups engraved or scratched with hunting scenes that still exist are legion. The pursuit of Reynard is the favorite subject. Sometimes one is offered for sale bearing a picture of a huntsman famous in his day, but such a cup is a rarity. For chimney pieces and open cupboards these cups never fail to give a virile Old World note and suggest the exhilarations of fox



"Tallyho," the bust of a whepper in carved boxwood, period George II, in the collection of Weymer Mills



"Squire and His Hack," a rare Staffordshire group that belonged to the Duke of Cambridge

about him. The gods of Drury Lane and Haymarket, figures from the Fairy Tale, the good queen, the good king and soldier or sailor hero, these were the creatures who smiled above the hearth. Reynard by a tree trunk to hold flowers or spills, or guarding an ink-well is a cheap bibelot that requires a great expenditure of time. Josiah Spode, Adams and Turner and Davenport of Longport all made black basalt ware with fox-hunting scenes in relief. These pictures, usually of horsemen dismounting to be in at the "kill," were also copied in stoneware. When it comes to transfer printing on pottery the fox hunting scenes multiply. Stag hunting and coursing also received attention. All these pieces that once filled so much of the space in the little cobwebby shop



Staffordshire flower-holder —"Hounds Up a Tree"

hunting in dull green places where Reynard no longer exists. Most of the antique shops that sell staunch old oak and the hearty wooden servants of the past that appeal more to Englishmen than the feminine portion of its population go in for them. Cups with hunting pictures are a little costly as things go, but so far their collectors belong chiefly to the hunting set, and the preserves are plentiful.

The once common Staffordshire figures are gradually disappearing from their usual haunts. A few decades ago nobody wanted them, but now that they have gone New England way in the wake of the Pilgrim Fathers the public is at last cognizant of their charm as a decoration for the country cottage. Strangely enough, the fox was never a very popular model in cheap crockery. The farmer hated him, and the cockney cared little



Chimney-piece of an Oxfordshire hunting-box shows a garniture of the fox-head stirrup much sought after

again after the fox," are his words, "but he takes some hunting. They're all after him and, bless me, sir, if I can't see that the varmint is a thing of beauty in decoration. Now turn your eye to that fine piece of ming over there. No less a lady than Queen Mary is thinking of acquiring that—"

Like fox hunting itself, the pursuit of Reynard in artistry sometimes runs short, or the scent lies faintly. There have been so many generations of fox hunters in England since fox hunting became popular in the reigns of the first Georges that such souvenirs of the sport as

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A cupboard of horn drinking cups, many of them engraved with fox-hunting pictures



"Reynard and the Turtle Dove," a Rochingham china inkwell for a sportsman's desk

windows of our youth seem to have become shy of the pedestrian and retreated to safe hiding places. "My pitchers with hunting scenes all go to Philadelphia," says one dealer. "I have a big pot with the Quorn who wants all my hunting pieces," vouchsafes another. My own pet dealer leers at me from under his black silk skull cap. "I know you're back



Fox and hound drinking cups, also Georgian loving cups, shown in a rare old cupboard

Beautiful Spanish Living Room in Miss Branch's New England Home

The Entire House as Well as This Room Is Fitted Up in Spanish Style Under the Direction of William Lawrence Bottomley



William Lawrence Bottomley, Architect

In the living room a fifteenth-century walnut table is used as an incidental piece of furniture. The chair on the right is Early Catalonian, entirely done in pale gilt over gesso. On the left the chair is upholstered in red velvet with a fringe of gold silk and gold vermilion. Through the beautiful leaded windows one has a glimpse of the Bay of Castine to the south. The terrace, with its Spanish parterre, is filled with flowers, yucca and cactus



The walls in this living room are antique plaster with a mantelpiece in deeper tone. The mantelpiece is 14 feet high with deep wood beams and square coffers the color of old walnut, but really of pine, oiled. The carpet is soft blue, like the Castine Bay. The furniture is Italian and Spanish, upholstered in red velvets and brocades. The sofa and two chairs are done in pinkish red brocade with a golden light coming through



This side wall of the living room is decorated with sixteenth century credenza of walnut placed against antique ruby velvet. The lovely figures on the credenza recall Botticelli paintings and are done in gold and polychrome. A Spanish chair in the foreground is covered with brilliant red velvet, the strip of velvet across the back carrying a coat-of-arms in gold and red. Antique chairs flank the credenza, upholstered in ruby red velvet with a fringe of gold and green



"La bonne terre de France." Fresco in a Paris public school by St. Hubert

A Renaissance of Fresco Painting in France

Its Practical Adaptation to the Decoration of Modern Constructions as an Economical and True Resisting Process

Translation by Frances Wilson Huard

By ROBERT LA MONTAGNE ST. HUBERT

FOREWORD—Just as the earth's revolutions around the solar planet bring anew the seasons and their accompanying characteristics, so in the cycle of things artistic comes the return to some forgotten or neglected process. And just as the seasons are fundamentally alike but in detail entirely different, so it is with the rejuvenated art, to each change of which we owe the founding of what are known as the different "Schools."

As these lines are penned a little group of the younger French artists have banded together and formed a clan called "Les vrais Fresquistes," or "True Fresco Painters."

Their name denotes their object, namely, the return to the old and true means of producing durable decorations on the raw mortar.

From the group of the "Vrais Fresquistes" the name of the author of the accompanying article detaches itself for more reasons than one. In France he is well known not only for his frescos in the public schools of Paris, but also on account of his heroic conduct during the late war, which while it won him the much prized Military Medal it left him with but half his sight to continue to develop his artistic aspirations.

To the international public he is well known as assistant professor of fresco painting at the American Art Academy at Fontainebleau. His most recent commission is to decorate the American Memorial Hospital at Rheims. F. W. H.



"Les Belles Fleurs de France," from a recent fresco by St. Hubert in one of the French public schools



An interesting overdoor detail from the fresco "Les Belles Fleurs de France" by St. Hubert

BEFORE commencing to write on the technique of Fresco painting, I should like to focus, as it were, the very sense of this artistic manner; obliterate all confusions as well as gross errors of interpretation.

"Fresco," then, as the word itself implies, signifies any manner of painting on or with fresh mortar.

Let us then join the words "fresco" and "fresh mortar" in order to avoid the confusion which during the past century and even in our own day has attributed the name "fresco" to many tempora paintings, executed on plaster or dry mortar, and in some cases even to marouflé canvas; as for example the marvelous decorations by Puvis de Chavannes in the Panthéon, Paris.

As a prelude to this technical side it might be interesting to note a few historical details; a history which though but summary might even go as far back as the frescos of Antiquity (see Vitruve Book VIII, chap. III.), executed in almost identical manner, yet born in far distant countries, each completely foreign to the other, arriving at length at the marvelous development of mural painting in France at the beginning of the XIIIth century.

Such a work would, among other things, serve to classify exactly the diverse methods of painting, and though differentiating by a precise denomination would leave to the fresco its veritable character of decoration, which is essentially mural, since in reality it must be executed where it is to remain.

Furthermore it would lead to the remarking of two things; primo, the great art epochs just about to flourish, the great epochs of fresco painting; harmony by simplicity, typical synthesis of the crest of the epoch. Secundo, absolute necessity the very essence of fresco painting; harmony by simplicity, study, deep reflection, complete conception in view of a rapid execution, and which because definite and irrevocable must be a *whole,* combined of power and soberness.

The only possibility of execution left between the moment when the mortar is placed on the wall and the hardening of that spot by the carbonic acid in the air, is more or less long according to the climate of the region where the work is to be done, the time of the year, the quality of the lime employed, the nature of the building, and the material which has been used in its construction. And finally numerous other considerations which from the very beginning impress the artist with the imperious necessity of executing his work with all rapidity; in consequence finding himself face to face with his work, knowing exactly what he wants to do, and in possession of all his means and necessities of execution.



Robert La Montagne St. Hubert, a modern fresco painter who is creating a sensation in Paris

However, this long preparation ought not to discourage the beginner, but rather lead him on progressively, passing from deep technical analysis to the wonderful and powerful synthesis, which with the soberness of means of expression are the two primordial qualities of fresco painting.

Nor must the colour be forgotten — that petrification of tone which placed on the fresh mortar penetrates at the same time that it carbonates it, and finally emerges like the purest of colored enamels, cloisonnéed, as it were, in the thousand shapes of the objects represented, with the power of intense light that the dry lime adds by transparency. And this no other mode of decoration, no other means of painting, can offer with any such force.

This superiority affirms itself in the study of the old masters, many of whom handled at different times both fresco, oil or egg painting. But it is noticeable that when they employed fresco they became simpler and therefore greater.

Far be it from me to criticize the *métier* of oil painting. What I seek is rather to obtain for the fresco the place that it always occupied during the great art periods.

In France the consciousness of this superiority has made enormous strides in the past few years, and every day sees this opinion growing. Garden lovers are turning to it for loggias, constructors of public buildings for the decoration of their foyers, while even municipalities are introducing it into school

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Dramatic Art and Mummer Decorations

A Review of the New York Stage Up to Date

By GEORGE JEAN NATHAN

THAT strange noise that one hears these nights from eight-thirty until eleven o'clock is not the late William Winter turning over in his grave. It is the late William Winter performing an uninterrupted series of triple somersaults. That gentleman, you will recall, spent his last years on this earth writing two hefty volumes on "The Life of David Belasco." In these volumes he not only eulogized the M. Belasco as the foremost and sincerest advocate of dramatic art in America, but amplified that eulogy with an amazing display of devotional roman candles, flower-pots and Chinese bombs. With Augustin Daly, hymned he, this Mons. Belasco was the saviour of the American stage, the proud and august spirit who had rescued the native illuminated platform from the octopus of commercialism and filth that threatened its dignity, its decency and its very life.

The late Winter, you will also recall, was a rabid apostle of purity in drama. For years he steadily unloaded his scorn and vituperation upon Ibsen, Pinero and every other dramatist who, seeing the world through other than Little Eva eyes, appreciated that all babies were perhaps not brought by the stork and that love-making did not perhaps always bring up at the marriage altar. A veritable Comanche on the warpath, he hurled hatchet after hatchet against any play that dealt with sex. Against the writers and producers of such plays, however meritorious the plays might be, he launched sarcasm, oaths, ringing denunciations and every kind of metaphorical spittoon. No name was too low and too bitter for the persons responsible for such productions; they were a foul blot upon the theatre, and their sponsors were knaves, criminals, perverts and worse. The Mons. Belasco, he finally noted in the two stately and costly tomes, was—thank God!—no such producer. What was money, mere lucre, to him? Nothing! What was mere financial gain to him, as it was to all the other managers? Again, nothing! Hats off to the worthy Belasco! Bring on the brass bands and the roses. Spread the velvet carpets and let all decent Americanos kneel in prayer.

Last month, as reported in these pages, this M. Belasco, great upholder of the traditions of American dramatic purity, produced "The Harem", a play of smut, insinuation and physical passion all compact. And the late Winter began to roll restlessly in his sarcophagus. More recently, this M. Belasco, great upholder of the traditions of American dramatic purity, produced "Ladies of the Evening," as deliberately cheap and dirty a play as has ever disgraced the American stage. And the late Winter's embarrassed grave acrobatics began in earnest. Poor old Winter! One's heart goes out to him. What a sad and gloomy joke was played on him in death!

"Ladies of the Evening" is the labor of Milton Herbert Gropper. It is utter trash, aimed solely at the box-office, its guns loaded with tawdry muck. It hasn't a single reason for being. It is the death-knell of Belasco's pretences as a producer. The rest, for all future time, must be silence.



Photograph by Wide World Studio

George Arliss in "Old English" in one of his most vivid characterizations

In Galsworthy's latest play, "Old English," we have a fine performance of George Arliss as George Arliss. This, however, is on this occasion not a criticism of Mr. Arliss, for the rôle with which the dramatist has provided him is, at bottom, little more than that of a tricky actor. The label of character is conspicuously pasted on the rôle, but it deceives no one. What Galsworthy sets before us is simply an actor of the last years of the last century programmed as an old English rake with a flair for crooked business deals and given to a wistful recollection of the happy days of his youth. For one inch of character, there is ever a foot of mummer. Included in the make-up of the pseudo-character we discern all the actor hocus-pocus beloved of the public thirty years ago.

Of all the estimable Galsworthy's plays, "Old English" seems to me one of the poorest. The fable in which he has lodged Mr. Arliss is a sketchy and crudely planned one that smells of the rouge pot from curtain to curtain. It touches life scarcely at all. In one portion of the play, the second scene in the last act, there is a very amusing and admirably acted bit of pantomime wherein the old Briton takes a final fling at rich provender and fancy liquors before the Reaper gets him. But, aside from this, the evening is anything but fertile in interest.

The staging of the play by E. Lyall Swete, imported by Winthrop Ames from England for the purpose, is thoroughly up to what appears to be the present London standard, which is to say about one-fifth as good as that revealed in the average American semi-professional little theatre. Of all theatres today, the English is farthest behind the times in the matter of production and staging. Basil Dean, Lyall Swete and such are entrusted with England's honor, while England exiles its own greatest stage genius, Gordon Craig, in far-off Italy.

Philip Barry's "The Youngest" is the species of play that automatically criticizes its author. Its point of view, conveyed

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Photograph by Rabinovitch

Katharine Cornell, who is at present playing in the revival of Bernard Shaw's play "Candida"

Mrs. Vincent Astor



Courtesy of the Kingore Galleries *From a Painting by Francesco M. Guardabassi*

This portrait of Mrs. Astor was one of a large collection of portraits of well-known women by well-known artists shown at the Kingore Galleries in December. The opening reception was as crowded as one of David Mannes' Saturday night recitals at the Metropolitan Museum of Art

Ultra Modern Art and Its Exponents from Russia

The Brilliant Decorations of Goncharova and Larionov Famous for Their Creative Stimulus to Advanced Art

By MARY HOYT WIBORG

WE in America have not as yet the generations of inheritance of art—art, that in a grandfather, who has achieved the distinction of being one of the country's most illustrious writers—will pass on to his grandchild, the same tradition that will flower within her, in the creative talents of a great painter.

Such is Nathalia Goncharova, granddaughter of the Russian poet Pushkin, who, born with a golden spoon, the truly golden spoon of creative inspiration as her rightful inheritance, has well carried her appointed torch to again stimulate the world through her illuminating art.

It is hard to give the beginnings of Russian inspiration, harder still to follow the weavings of the Slav imagination, which, owing to the mystical superstition in tales carried from mother to daughter throughout the centuries, have left so ineradicably the impress upon the character of this extraordinary race.

GONCHAROVA, a sensitive, highly tuned, enigmatic personality whose inhibitions, strongly marked in the resultant imagery and color of her paintings, as shown by the fantastic designs of the school of poetic superstitions that she has drawn upon for the subject matter of her work.

Born upon a landed estate in the Government of Tula in Russia, with the traditions of great Russian painters, writers,—the folk-lore of the peasants, the religious fervor surrounding her since her earliest youth; following these beginnings, the ensuing student years in Moscow, where studying, painting, sculpture, architecture, as fundamental groundwork, which combined with a true inheritance of creative imagery since her childhood, proved a fitting background for the future years of her growing genius in painting. From there to Paris, her association through many years with her fellow student Larionov, where for her the final blooming of the intellectual understanding of modern art, at first bitterly combatted in her native land, as well as in France, was finally overcome by the brilliance of her continued achievement.

Then followed the championing of modern painters by the great impresario Diaghileff and the ensuing battle for fame against poverty throughout Europe by that little band of invincible crusaders, whose talents have finally established and placed them beyond the scope of the bitter denunciation and invective launched by the reactionary press and erstwhile applauded artists of the old school.

It is a great achievement by those artists, now known names the world over, such as Picasso, Derain, Larionov, Sert, Roerich, Alexandre Benoist, N. Golovine and Leon Bakst, and outstanding amongst these all stands Nathalia Goncharova, the woman, as a pioneer in her faith of the art of her own land. Great should be her consequent acclaim by the dawning recognition of her genius in this country. As the ultra-advanced creator of the decorations for the ballets produced by Diaghileff—"Le Coq d'Or," of Rimsky Korsakoff, her decorations for "Les Contes," in "Le Marriage de la Belle aux Bois Domants" by Tchaikowsky, and a further ballad "La Liturgie" not as yet produced, Goncharova has been mainly associated in her art with the theatre and theatrical productions, but it is upon her decorative qualities as an artist that her real greatness lies.

Her Spanish paintings of dancing figures, costume sketches, still lifes, landscapes, or Russian religious conceptions of primitive or allegorical creatures of the Slav superstition, fantastic designs of color as luminous, multihued flashes of her vivid imagination, have made her genius the inspiration for the younger following of artists the world over.

The writer of this article brought an exhibition of the combined works of Goncharova and Larionov to this country three winters ago, then alas too early a moment for the appreciation by the general public of her talents, but with the growing following of the modern movement in this country, the interest in painters, musicians, sculptors, more and more will recognize in other artists abilities, that Nathalia Goncharova must be forever an outstanding figure. In her further decoration of screens, vivid materials and designs for house interiors of stuffs, curtains, such as painted on a Scandinavian pattern for the house of the author at East Hampton, Long Island, together with mural paintings, she has placed her art upon a pedestal by itself. If only some voice would be raised in her behalf with courage enough to bring her with Larionov to this country, where inspired by the immensity of our architectural designs, she would be a fitting painter to choose for the majestic murals of theatres, cabarets, or dramatic productions where her sense of color and vivid art could be most appreciated!



Characteristic decoration by Larionov, the original in brilliant colors with a background of figures in monotone

THE most radical of all the younger school of Russian painters, Larionov, the son of a doctor from Arkhangelsk, having received his initial artistic training in Moscow, migrated with other students of the ultra-modern school to that field where art throughout centuries has flourished with unabated vigor — France.

"There," to quote Christian Brinton, the American critic, in his summary, "at first somewhat influenced by Gallic and Slavic neo-impressionists, he soon forsook Seurat, Signac and Grabar for Cézanne, Henri Matisse, Picasso, and kindred apostles of expressionism. Having migrated with Goncharova, his fellow-student and associate, through the varied phases of neo-impressionism, cubism, futurism and the later "rayonnism," he found the characteristic extensions of his restless artistic energy."

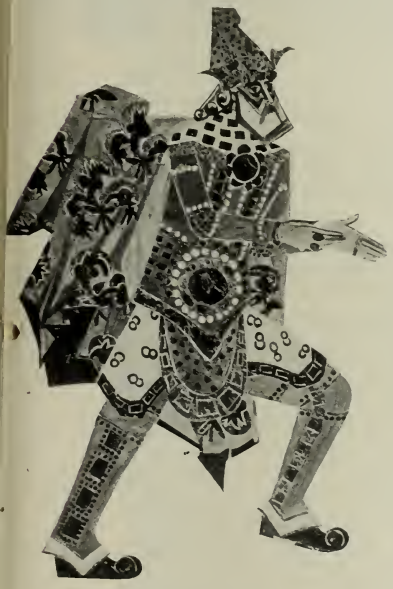
Filtering through these successive stages of his creative adaptability, Larionov, seeking ever new outlets for his talents, though spurned for his advanced conceptions of art by academic groups of painters, forcibly sought the medium of the stage for his fitting channel of expression and through the modernity of the Russian ballets in artistic

conception, Larionov was able to find his true place.

His decors and settings for "Les Contes Russes" and "Soleil de Minuit," "Nuit de Mai," "Chout" or "Le Bouffon" by Prokoviev; "Coq et le Renard" by Strawinsky, have made his talents outstanding as one of the greatest of living scenic artists.

While his further vivid imaginative sources of inspiration found outlet in his "rayonnist" sketches, costume designs upon fantastic legends or uncouth creatures of the Russian imaginative inheritance, several examples of which are given in this article to show the extent of his fantasmagoric conceptions of Slavic legends. Such is Mikhail Larionov, and with Nathalia Goncharova and the band of their fellow artists, is given this sincere tribute.

As a stimulus to the imaginative creations of the great composers and musicians of our time, and through their vivid color synchronizing with the tonality of harmonic stri-



"The Magic King," decoration for "La Liturgie," by Nathalia Goncharova

dences, the ultra-modern painters must be given, aside from their own genius, their fitting place in the growth and vital forces that form the themes in all creative art today. Though we in America have not in our acceptance of this modern movement acquired the same appreciation in development of our color sense, or kept abreast of the country's musical development, which in the later years has been carried forward in such strides owing to the intelligent enlightenment of the symphony orchestras of our great cities.

But, to add a fitting paragraph as a closing summary of these notes. . . . The failure by the greater public in the appreciation of modern painters and their works is due, as a bystander sees it, to two fundamental causes: —the real terror of vivid color or the cubistic "complex" by the average layman; and the corresponding check upon any initiative in this field towards the public's instruction by the ultra-conservatism of the directors of our great art galleries and museums. Rarely contemporary in their artistic judgment, these pillars of our great national galleries are further aided and abetted by some of the critics of the press in their dwarfing criticism of any modern ideas in art. In other lands, notably in France, the pressure of the artists and the artistic need itself has been too strongly felt to stay the current of popular enthusiasm, as is made apparent by the growing numbers of exhibitions in the great salons of "Indépendents," which provide ever-increasing outlets for the growing fervor and appreciation of newcomers in every field and the ensuing phases of creative energy in all forms.

In this country, on the contrary, the timidity of the criticism has been too contagious for the public taste to overcome, and it is no doubt due to these same critics, art directors, heads of national picture galleries, that modern art is so backward in the general understanding of the public and so little stimulus of interest or intelligence, by the acquisition of works of accepted genius in the great contemporary painters of Europe, given to the young artists inspiration for the creative work of America for the future.

Other lands have long since acclaimed and proclaimed the necessity of the surrounding of beauty within as well as without in great public buildings, cathedrals, theatres, schools, the need of the contemporary creation of others as a stimulus to modern painting to add the dignity and significance of design and color to architectural construction. To have our great public buildings and landmarks of the future venerated by the generations to come, as we bow down to past European monuments in our reverence of their beauty through the centuries, and to have the great artists living the world over today be given the opportunity to make our interiors in mural decorations and paintings worthy of the exterior beauty of our great American architecture.

To this end may the ambitions of our own young American painters themselves be directed—to keep abreast in their art of this country's architectural and musical development, by decorative modern conceptions and technique as magnificent as our growing cities' structural and musical advance. Let us consequently hope that the architects, builders and designers of our skyscrapers, cathedrals, theatres and private palaces as well as public institutions and commercial offices will seek the aid and inspiration of painters of talent the world over to complete with fitting interior mural decoration their own gargantuan architectural designs.

The failure of achievement of this purpose stands so glaringly before our eyes today in a great public building upon Fifth Avenue whose exterior in beauty of height and majesty of line, dwarfs the conception of the Campanile of Venice in imaginative creation, but whose interior through a niggardly tradesman entrance, betrays its greatness by the mass of false Byzantine and shoddy Gothic decoration.

It is not easy to find in this field of possible mural painters—almost a lost art itself over the entire world today—many painters in America equipped either



Pen-and-ink sketch in ultra-modern spirit, by Larionov



"Kobza Player" in "Le Coq d'Or," by Nathalia Goncharova

with time, talents or willingness to undertake the draftsmanship of such huge dimensions as the walls and domes of our great institutions call for with adequate expression. But those buildings which have surrendered their interiors to the magnificence of planned designs such as the Pennsylvania and New York Central Railway stations, the offices of the National City Bank and the Cunard Building, decorated by the English painter, Frank Brangwyn and the maps of Barrie Faulkner, have added their quota toward the making of New York a parallel in decorative brilliance with other great cities of the world today.

Faced with the European legacy of centuries of architecture, America today stands as the one land where building in every way, kind, shape or form is paramount. And with the new creation of structural form and conception of our edifices, not in one instance but in buildings over our entire continent, some parallelism should be reached as a medium of decoration. It is the next step.

George Bellows' Art

Courtesy of Durand-Ruel Galleries

George Bellows' concept of Venus is a very unusual and vigorous presentation of a modern ideal of that old symbol of woman's beauty. Every great artist has one time or another painted his conception of Venus. In this painting there is a sense of richness and warmth and of weight. The figure has much of the Rubens' quality. It is beautifully relaxed, rich and expressive and the placing of form against form is done as only a true artist could see and represent physical beauty. The color is appropriately and vigorously used and the light from the windows is handled with rare discretion





This painting of Monhegan Island, by George Bellows is one of the most vigorous of his sea pictures. It might easily have been called "The Salt Wind" so full is the picture of freshness and force and that sparkling, tingling quality that salt spray brings when it strikes the face. Against a background of ominous clouds and dark, tossing water is a happy family group, Mr. Bellows and his wife and little girl, in early evening. There is in this family group a peace and tranquillity, the love of a man, a woman and little child, happiness, a sense of security against life, as though the picture itself were a symbol of life, its storm clouds, and fierce rugged rocks, completely dominated by quiet courage, simplicity and sincerity

In presenting the Dempsey-Firpo fight Bellows has built up a monumental structure, a picture of vitality and force. He makes a gesture that encompasses prize-fighting of all times — the great spirit of physical conflict. It is really just one gesture that moves through the entire painting and attains a beauty that accounts for the lure of the ring to artists, poets and writers. This gesture is supremely elegant. There is nothing mendacious in it, or brutal, or bloody. There is a splendid sweep that circles the canvas and added to this an extremely interesting design in the way Bellows has handled the ropes as a part of his composition. Only the observing eye of genius could have seen this subject in just this way



A Group of Distinguished Rooms

The Interiors from Some of the Finest Old Palaces in Venice Are Shown for the First Time in this Collection of Photographs

Photographs by Courtesy of the Comtesse Denise Dolfin



A Gothic room in the Palazzo Sanudo Van Axell. The walls of this exquisite interior are of buff stucco and the floor antique mosaic. The old Gothic stairway leading to the upper floor shows a grille of fine carved wood, and the rare, ancient ceiling is of carved wood beautifully ornamented in blue and gold. Though rich in effect, this ceiling is simple in design and in no way overpowers the room. The simple old chest under the stairway is from Padua, yet showing definite Spanish influence. The table is fifteenth-century Venetian and the chairs even a little earlier. The antique wrought-iron stand was a wash-basin in early days



The beamed ceiling in this beautiful Venetian room is made rich with brilliant color between the wood. The floor is mosaic and the walls, as is so often the case, are buff stucco. A Venetian galleon hangs from the ceiling. It is complete in every nautical detail, even to an entire set of oars. The tables are unusual because they rest on three supports and the delicate carving still shows traces of the gold which was rubbed into them originally. Fine old Venetian chests, antique lanterns and mirrors complete the furnishings in this enchanting room



Gallery of the great hall in the ancient Van Axell palace with strongly marked early Renaissance influence. The side cabinet is a rare piece of old Venetian furniture. The upper part is of carved wood gilded as is the pillar at the right. The electron is also of carved wood. In this room the stucco walls are surmounted with a frieze of brilliant color, and the floor is of ground marble



One end of a bedroom in a Venetian palace with the curtains of the bed alcove pulled back. The ancient carved doorway is exceedingly beautiful. In the alcove where the bed is placed, we see a grilled door which leads to the gallery. The furniture is early Renaissance and the finely wrought iron torcheres are fifteenth century. The glass globes for these torcheres are old Venetian delicately engraved



A Venetian room of rare beauty in a Gothic palace. The credenza, late Gothic, is richly carved. An open door in the front of the credenza reveals a Gothic pepper-grinder and a liqueur bottle of Venetian glass. The little box on the top of the credenza is fifteenth century, designed to hold bottles of rare liqueur. The box itself is of leather, lined with lovely colors. In this dining-room are exceptional pieces of Gothic furniture, old rugs and rare pottery



"Diane." The balanced charm of this decoration in white plaster is an example of a pure conception successfully objectified

With subtle Oriental sophistication, Gurdjan has achieved in this motive all the naiveté of a Byzantine primitive

An Artist of Russian and Persian Heritage

Ajex Gurdjan Has Achieved the Distinction of Being Known As One of Russia's Great Sculptors in Spite of Disastrous Early Years

AJEX GURDJAN was born in 1886 in Chousha, a little Russian village on the Persian frontier. As a child of six he began to model men and animals in mud for which he was cruelly punished by his parents — a Georgian father and a Persian mother who knew nothing of art — furious that he had soiled his clothes. This led to the subterfuge of working when everyone was asleep, thus forming a habit that follows him even today and enables him to link most successfully at night an aesthetic inspiration with his constructive instinct.

Gurdjan was educated at Moscow. At the age of eighteen he came to Paris to study and in the same year his work was accepted by the new Societé National des Beaux Arts organized by Rodin. Nine years later he returned to Russia, a sculptor of acknowledged genius, to meet not the recognition of his country but the Great War. Perhaps it was just this period of physical hardship and emotional starvation that instead of destroying his genius enabled him to be completely himself. At any rate, Gurdjan newly returned to Paris, is forming his sculpture with a mature freedom. His earlier work, that one finds in his studio on the rue de la Tombe d'Issoire, is an interesting record of his course through the obvious influences — from the physical psychology of Rodin, in many incidents an impure form of art, dramatic and

(Continued on page 79)



"Countess De Lesepse." Gurdjan's genius always flashes in the composition of his work. Completely of his age, he is at the same time fully aware of the forces of classic art, which, to prove his individual ability he does not need to exclude



"La Parisienne." La Parisienne goes by, one figure in a passing pageant, detached and vigorous, a symbol for today's march of mankind.

"Countess De Hocquart De Turtot." Note the quiet inspiration of this figure and the face which Gurdjan treated with a classic purity worthy of the Greeks, who lacked the intellectual simplicity with which the rest of the statue is treated



Baronne Robin D'Erlanger



Courtesy of Wildenstein & Co. *From a Painting by Federico Beltran-Masses*

This painting of quiet dignity and poise is one of the most arresting portraits shown at the recent exhibition of Masses' work in New York. Spanish interest seems to be for the moment superseding the Russian intoxication, with Zuloaga, Fromkes and Masses already before the public, and with Sert returning in the not too distant future

Contemporary Reminiscences

The Intellectual Pranks of the Younger Generation of France

By BURTON RASCOE

CITIES are distinguished by their noises. One knows, for example, that one is in Chicago by the roar of the elevated trains, and one identifies New York aurally by the rataplan of steam-riveters. Paris is a city of little noises, squeaking little noises, day and night,—the noises made by the comical horns of the taxicabs in the city of taxicabs. These taxicab horns in Paris do not emit those sudden, horrible, guttural blasts which reduce the New York pedestrian to such a state of terror that he is prepared to lie down and give up the ghost without protest; the Paris taxicab horns make noises like those heard in the toy department of a store at holiday time.

The majority of Paris streets are short and even those that are long are cut into by thousands of short streets. The taxicab driver must give warning of his approach to every corner, and, in consequence, the drivers are in a perpetual gesture of salute, their salutation being a tubercular cough from their little toy horns. To an American this gives Paris an inescapable air of being continually en fête. As I sit writing this in a charming apartment near the Place Victor Hugo, I can imagine from the sounds that come up from the street that if I should put my head out of the window I should find a band of revelers in carnival costume. Yesterday was St. Catherine's Day and the midinettes paraded the streets in the lace caps of spinsterhood and in colorful costumes, advertising the fact that they were still fancy free. But today, if I should put my head out of the window I should see only taxicabs.

The holiday sound of the taxicab horns of Paris I choose to find not only peculiar to Paris, but symbolical of the Parisian mind and spirit. In the intellectual life of the city there are analogous noises. I take an example. I doubt whether it would be possible for such a thing as I am about to relate to occur in any other civilized city. It is something that would strike an American or an Englishman as being in excruciatingly bad taste, and a young Englishman or a young American simply would not carry through a flagrant display of irreverence for the dead even if it should occur to him.

THE day after Anatole France died a group of young intellectuals of Paris got out a broadsheet of four pages devoted to disparagement of the author of "Penguin Island" and "The Revolt of the Angels." The title, across the front page, in black letters the size of the head lines in a New York evening journal was *Un Cadavre*. Louis Aragon, a young Dada poet, asked, across the top of his three-column contribution, "Have you ever slapped a corpse?" and proceeded to slap the corpse of Anatole France. On the first page, as a motto, chosen with diabolical cleverness from France's "Thaïs" was the legend: "He had become so hideous that on passing his hand over his face he felt his ugliness." Another contribution is entitled, "Just an old man like any other."

The collaborators on this broadsheet were Aragon, Pierre Drieu La Rochelle, Philippe Soupault, Paul Éluard, André Bréton, and Joseph Delteil—all of them under thirty, all of them representing the youthful revolt against the classical tradition of French letters, of which the work of Anatole France is perhaps the apotheosis. One has only to try to imagine a group of young writers in America getting out a broadsheet of this sort on the occasion of the death of Mark Twain or William Dean Howells—to name two writers of a past generation who might be comparable to France as figures in the literary life of the nation—in order to see how unthinkable such a thing would be in America. For myself I cannot imagine any of the more sanguine of the young writers, whose work appears in *The Little Review, The Dial, S 4 N, Secession, Broom* or *The Pagan*, even getting out such an ill-bred pamphlet on the occasion of the death of, say, Brander Matthews, Paul Elmer More, or the Rev. Henry Van Dyke, much less the occasion of the death of a man who is generally admitted to be the greatest literary man of his generation.

But if it is impossible to imagine a group of young Americans publishing such a broadsheet as *Un Cadavre*, it is also difficult to imagine that any of them could write as well as any of the young men who contributed to this broadsheet. Every one of the young Frenchmen, it is apparent, is soaked in the French classics. Every one of them knows his country's literature and his country's history from Montaigne and Rabelais to Maurice Barrès and Tristan Tzara. Every one of them uses the French language as a good pianist uses the keys on a piano. There is some good writing in this broadsheet, excellent writing; the sentences have verve and animation; the images are vivid.

It is because of this that the French forgive these young men. The French recognize too, that there is something to be said for the youngsters' side of the case against Anatole France. Paris is a city where arguments are listened to. The Parisians allow that there are two—at least two—points of view to be expressed concerning every issue, and they are willing to hear them both out and judge for themselves concerning the merits of the respective arguments.

Take a significant example: if you go about the streets you will hear a hundred times a day an argument at street corners between a chauffeur and a traffic policeman. It is brief; the chauffeur presents his case rapidly and vigorously within ten or fifteen seconds. The policeman listens attentively, allows the chauffeur to have his say. If the chauffeur's logic is good in explaining how he came to disobey a traffic signal, he is allowed to proceed on his way. The chauffeur may accuse the cop of having blown his whistle one time too many, or not loud enough, or of having been negligent in clearing the traffic of pedestrians. The cop recognizes the chauffeur's right to be heard; the Dreyfus affair which convulsed the nation, and which is still a lively issue, was fought out to determine whether justice was to be done an individual, as to whether one man's rights were as important as those of the State.

France as a nation having decided that the rights of the individual must be observed, allows, too, that a chauffeur may talk back to a traffic cop, providing, of course, that the chauffeur confine himself to a statement of his side of the case. Imagine an American citizen, driving his own car, saying a word in his own defense to a cop who has stopped him in the middle of the street and bawled him out to the edification of all those within hearing distance! If the humiliated citizen should open his mouthf for so much as a single peep, he would either get clubbed or be driven to the police station and thrown immediately into jail. A similar state of affairs exists in American literature. The literary cops constitute themselves the interpreters of the law and the dispensers of justice; one is not allowed to contradict them or to suggest that they have been mistaken in their regulatory zeal; one must submit to their objurgations, or get clubbed or go to jail, or all three. In France the police are not so all-powerful and intimidating. It is significant, too, that though Paris taxi drivers drive two or three times as fast as the taxi drivers of New York or Chicago, there are fewer accidents in Paris than there are in any other city in the world.

THE literate and intelligent people of Paris, then, listen to the arguments of the young collaborators who got out *Un Cadavre*, even if they consider that the arguments were offered at an inappropriate moment and were presented with a display of bad taste. The youngest generation of French writers demands a dynamic faith, even if it should turn out to be a false one. Anatole France represents to them the negation of faith because his whole philosophy of life was based upon a smiling skepticism which held the whole range of human activity to be futile.

"We hunger and thirst," writes Joseph Delteil in the broadsheet, "and in Anatole France we are given a dinner made up entirely of *hors d'oeuvres*. He does not interest me; he does not interest any of us. He played no rôle in our life, in our search for truth, in our battles. He lived within himself, hermetically sealed against the intrusion of the outside world. He did not concern himself in the least with the problems of the younger generation, he offered us no help, he offered us no encouragement. We have as little use for him as he had for us. Is that not our right? He was our Voltaire, they tell us. Yes, Voltaire, but nothing more than Voltaire. But we do not need little Voltaires (they swarm everywhere); we need Rousseaus, Bonapartes, and Robespierres. How often were we told that he was a Communist!

"But words without action are sterile. Banqui spent forty years in prison. I admit that a man is a communist only when I find him in jail for his views. . . . As a matter of fact, Anatole France owed much to the salons. He was the salon-frequenting type. . . . He is empty. His books slip through one's fingers like grains of sand. His literary edifice was built upon sand. I do not deny him taste. I do not deny him grace, mental agility, a happy manner, limpidity of language, harmony and sweetness; but I say that because he was lacking in marrow and substance, isolated and sterile, all those virtues count for nothing with me. That skeptic, that amiable skeptic leaves me cold. It is passion only that can arouse my passion. The things I care about are optimism, faith, ardor, and good, red blood. I love life and my pulse beats only for living things. Anatole France is dead!"

Drieu La Rochelle writes that France was "a droll old grandpa, like too many French grandpas, without a God, without any deep

(Continued on page 72)

A Glimpse of the Cathedral of St. John the Divine



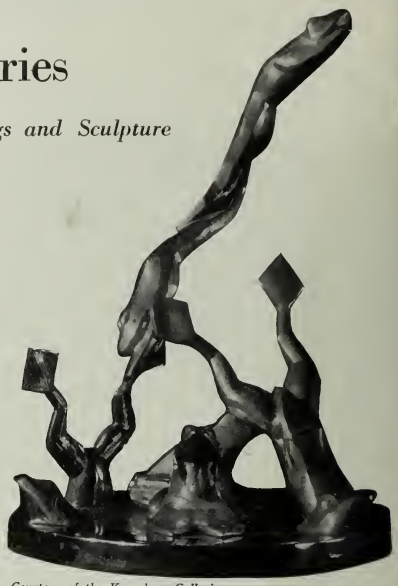
© Photograph by Antoinette B. Hervey

" " Ralph Adams Cram, Architect

New York is in the midst of a tremendous movement to secure funds to complete the building of America's most beautiful cathedral

Visiting the Art Galleries

A Varied Mid-Winter Display of Paintings, Etchings and Sculpture



Courtesy of the Kraushaar Galleries

"The Frog Pond" by Gaston La Chaise



Courtesy of the Reinhardt Galleries

Brilliant still-life by Boris Anisfeld



Courtesy of Ehrich Galleries

"The Two Sisters" by Eben F. Comins, owned by Mrs. Marshall Field of Washington



Courtesy of the Dudensing Galleries

"In a French Village" by Charreton

"Foraging" from an etching by Winifred Austen (At the Right)



Courtesy of Arthur Ackerman & Son



Courtesy of the New Gallery
"Gertrude at the Organ" by Frances Cranmer Greenman (Above)



Mr. George McNeir, from a portrait by Leopold Seyffert, A. N. A.

Courtesy of the Grand Central Art Galleries

Courtesy of the Milch Galleries
"Polo Group" by Dr. H. M. Moeller (Below)





Courtesy of the Kraushaar Galleries
"The Gossips" by Daumier (At the Right)

The Coming Back of the China Cupboard

Its Convenience, Also Its Decorative Importance

By MARY H. NORTHEND

AS an architectural feature of our dining-rooms what can be more decorative than a china cupboard? This while not a present-day invention has, with the revival of modified Colonial houses, come back to its own taking its place much as it did long years ago in the large square houses of yesterday. Then as now they were looked after with assiduous care, adorned with rare old "chiny" and glass brought over in the merchantmen stored in the holds of the ships to be set up in the new house which was in the process of building.

As early as 1344, we unearth English inventories of china cupboards used as today for the displaying of rare silver, china and glass. Not always were these confined to the manor houses of the nobility, as they are still to be found inside Cathedrals used for the holding of sacred vessels and spoken of as "Ambries."

During the reign of Charles II one of these, Jacobean in design, was placed in his palace. A high narrow cupboard painted in striking colors and filled with choice silver and gold. So this china cupboard has come down to us through the dark ages taking its rightful place in the home of the present day.

Its history is full of interest, for did it not come into use in our country as early as the seventeenth century? Proof of which is found in an old seventeenth-century weathered Ordinary, now used as a summer home. Here it is still in evidence, not like those of the Colonial period painted white, but repeating the weathered silver gray of the interior. This is not the only original of corner cupboards as they are scattered here and there throughout



Photos by M. H. Northend

An old Hepplewhite china closet in the home of General Spalding, Nashua, N. H.

New England varied in type and ranging from white to dark wood, often mahogany that matched the wainscot of the dining-room.

The most alluring of them all came into use during the lifetime of Sheraton and Hepplewhite. Occasionally we find one of these cherished for sentiment's sake that was brought overseas as dunnage or designed not long after the settlement of our country, by master carpenters. These bearing the traditions of the old world architecture. Some are open while others are inclosed by glass doors, the better to keep dust from the shelves.

In the records of our early days they were known as "small cupboards court - cupboards" and under other nom-de-plumes. Some of the older ones were made of oak, more often, however, of white pine painted white, and set into the corner of the Colonial dining-room. The most interesting showing the shell pattern framed by a keyed arch. In inventories of that period we discover them familiarly spoken of as "Beaufet" or "Beaufatt," the lower part paneled to serve as a closet, the upper portion consisting of irregular shapes that accommodated different types of glass and china.

During the years 1725-30 they often were designed to match the panelling, some of them built into the corner while others were detached, allowing them to be removed into different parts of the room. Architecturally, many were finished with square, plain tops, others with the broken arch, urn ornamentation and the flame finials on both sides.



A fine old Hepplewhite china closet with brass ornamentation from the Harris House, Salem, Mass.

Salem, Massachusetts still claims many of these interesting closets. Carefully planned by the house mother, the shelves kept immaculately white, polished to a gloss, the better to display china and lacquer concerning which John Higginson in 1698 wrote to his brother to send over as a venture. One of the most fascinating still stands in the



A fine antique shell closet in the Quincy Mansion at Quincy, Mass. The woodwork surrounding this closet is of exceptional distinction

House of Seven Gables, a most historic home in Salem. So connected is it with the story of Hawthorne's life, for here he was a frequent visitor at his cousin's, Susan Ingersoll, dropping in informally and doubtless partaking of a cup of tea, served in some of the wonderful old china that stood in the china closet, to-



A modern reproduction of the famous New England shell closet with an interesting collection of old New England china



A seventeenth century china closet most interesting in detail in the Amos Lawrence Studio, Boston, Mass.

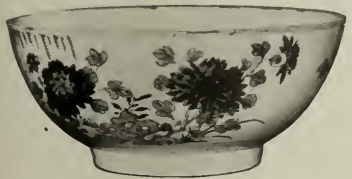
gether with rare old glass, during her lifetime. There are different types of "Beaufets" still in existence. China closets, where lustre hobnobs with Liverpool and old Chelsea takes a sporting chance by the side of Royal Worcester. There is an intermingling of old Lowestoft with blue Canton china, thin at the edges and heavy to handle, Chippendale, Sheraton, Hepplewhite and Adam designs, the finest types. The Sheraton going out of existence in 1800, when the French influence predominated. Replaced



A Wedgwood apostle pitcher owned by Mrs. W. D. Northend, Salem

by Empire pieces where the urn decoration gave way to an eagle.

In the Dummer house at Byfield, Massachusetts, a seventeenth-century home, there stands in the living-room a wonderful example of the shell china closet. The shelves



A fine Delft bowl from a New England collection

lined with rare old family pieces, in front standing an old Indian sign that formerly did service at a tobacco-shop. At Indian Hill in West Newbury, there are many corner cupboards, each one filled with different china and glass, the most interesting of all showing old Lowestoft, Willow Ware and Bristol



A Liverpool pitcher from an old New England collection

glass. Another in the same house depicts old Liverpool pitchers, brought home by sea captains, decorated, many of them, with facsimiles of their ships. Masonic decorations possibly, the Washington pitchers, on which were a likeness of our first President.

Probably the most historic cupboard is found



A Liverpool pitcher showing hunters having a picnic

in the dining-room of the Quincy mansion at Quincy, Massachusetts, now owned by the Colonial Dames. This is a high closet designed with shell pattern and displaying on the shelves rare bits of historic china. Possibly for architectural interest, those in the Colonel Spalding house at Nashua, N. H., are the most interesting, being genuine antiques and displaying rare pieces of china.

Today the revival of the corner cupboards is illustrated more often by the shell design than any other, a large, modified Colonial house shows in all four corners, china closets, each one of which is filled with a different kind of lustre, gold, silver, pink and copper. Not always are the shelves left without ornamentation, for we find colorful bits of fabric



One of several fine old china closets to be found at Indian Hill, West Newbury, Mass.

or black velvet, the better to bring out the colors of the pieces.

The revival of corner cupboards shows variations differing from those used during the Colonial period. They may not always be white, rather are they painted to link themselves with the interior decorating or constructed of wood, displaying a wonderful grain, such as curly maple and walnut, stained pine being often used for the framing. These serve, however, the same purpose that they did long years ago when they held great-grandmother's best china.

Today we find them painted a soft buff dotted with tiny blue corn-flowers, lavender banded with black, jade green, stripes, dark blue with silver-grey motifs.



A built-in china closet in the Kimball House, Salem, with leaded doors set with clear class to show the fine collection of china

Decorative Textiles—Their Magic and Utility

With Illustrations from the Newest Fabrics in Color and Design for Upholstery and Draperies

By MARY MARTIN

WHEN the Oriental went indoors, he left behind the cares of his counting house or bazaar, the dust and moil of the market place, the blazing sun of the narrow fetid streets, and gave himself up to the soothing, reviving influences of nature, that is, nature as Oscar Wilde would have it—sublimated by the art of man.

In his silken interiors—the Orientals we read about were always fabulously rich—in the cool windless atmosphere that seems to emanate from marble—he gave himself up to relaxation and delight. From the sheen and brilliant coloring of his damasks and brocades, he felt the charm of blue skies without glare, of golden sunshine without heat, of gardens fragrant with bloom, wherein no tiresome insect buzzed or crawled. It was all in the East, whence came long ago the lore and magic of gorgeous textiles.

Damasks, brocades and velours are the aristocrats among those fabrics made for the decoration of walls and furniture. Primarily they are silk weaves, though they are often worked with gold to produce gorgeous effects, and just as often gorgeousness is tempered for the sake of durability by the use of linen and cotton in the composition. When those less expensive materials are used they are hidden beneath the surface, which shows the sheen and quality of silk, except in woolen damask, mohair velvets, and velours, that attempt in weight and strength to make up for what they lack in silken sheen.

Among the most ornate of the decorative stuffs, are the brocaded velours. Royal reds—vibrant blues beyond description—wondrous age-old greens—are backgrounds for the most exquisite designs, which are inspired by careful study of the masterpieces of all the different periods in the art history of silk. When used instead of tapestries, or in paneling, or in the upholstery of deep seated divans, or high backed chairs that bring visions of stately Doges and Inquisition thrones, brocaded velours strike a note of Medieval splendor. The plain velours as well as those adorned with a unit design—a flower motif, or a heraldic symbol, make charming cushions for awkward corners of a lady's damask-sheathed settee, or covers for carven chests, or stole-like scarfs for console tables, or beneath busts on library cabinets.



"The Country and the Swan" hand woven Aubusson panel, cartoon by Lancret

No less ornate than the velours, though of a lighter texture, are the brocaded damasks. There is a charm to damask—its silken graciousness—its colorful subtlety—that is hard to resist. However, damask is a fabric so variously composed—cotton and linen are combined with silk in the weaving—that there are many lovely varieties with which we can beautify our homes without depleting our coffers.

The all-silk brocade damask is a textile of amazing beauty of sheen and color, and of a vast range of design. There are exquisite patterns without stint to choose from, for portières and upholstery, wall panels and draperies. One of the numberless lovely brocades is a rich terra cotta crinkly weave, with the design so subtly wrought in the fabric, that it gives the impression of the airy movement of dull silver fans. Closer scrutiny reveals the fan illusion to be the luxuriant silver and sage plumage of an artfully submerged bird of paradise. This brocade would make exceptionally beautiful wall panels and portières, that is if one prefers it to the bewitching Chinese pagoda damask in blues and greens and rich golds, or to floral palm and peony, or to the chrysanthemum and artfully wrought butterfly designs.

A very lovely effect in the silk brocades is achieved by the use of tinsel in the pattern. The glint of gold with the silken sheen of the ground, and the riotous colors of the bird and flower and scroll designs, make it a fabric of great appeal. In decorating it might be used with great charm in conjunction with a silk damask of a less ornate type, one where the flower figures tend to be flat and continuous, and of the same color, through different in tone, as the ground. There are many designs where tinsel is used with great subtlety. Chief among them, is a beautiful peacock damask, superb for paneling and portieres. And still another showing black satin surface with a unit design of flower bouquet and basket worked in color and tinsel. The latter pattern is very charming for upholstery because of its unit flower motif.

Almost as beautiful as the all-silk damask, and equally durable, is a damask woven of



A gorgeous new fabric in conventional design with gold, blue and silver



A modern weaving from period design in soft rose, gold, blue and silver



GREEK *Loveliness and the Freshness of modern color unite in this printed linen*

IT has the lyric simplicity of an old folk song—this new printed linen.

Although its treatment is modern the Greek figure has the simplicity, the serenity, of those used in early Hellenic friezes and the medallion form enclosing it recalls the shapes designed by Huet for the famous Toiles de Jouy.

The antelope springing from behind a fern cluster gives an archaic touch to the fabric that is in contrast with the freshness of modern color in which the design is printed.

It is this liaison between the old and the new in decorative taste that gives the fabric its special interest.

The fresh jade background latticed with deeper green throws into bold relief the mauve and white of the design.

The same abundance of clear contrast so satisfying to the modern eye, is found in the other color schemes in which the design is shown—rose and blue, yellow and lavender, green and tête de nègre, blue and black.

Few fabrics more sensitively record the color trend of contemporary art than chintzes — a characteristic of theirs since the beginning. It is perhaps largely because of this that they have been so constantly in demand for more informal decoration.

Chintzes and linens in great variety of pattern—early and modern, oriental and floral are included in the Schumacher collection of fabrics for every decorative use and period.

They may be seen by arrangement with your own upholsterer or decorator, who will also gladly arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. 60 West 40th Street, New York City. Offices in Boston, Chicago, and Philadelphia.



Printed linen of this type may be effectively combined with silk taffeta when used in conjunction with painted furniture

This printed linen is available in green and mauve, rose and blue, yellow and lavender, green and tête de nègre, blue and black

The restraint of its clear-cut classic design with the charm of its modern color gives individuality to this print

F. SCHUMACHER & CO.

silk and cotton and mohair. When the design is embellished with tinsel—just a dash of it—the result is a fabric of unusual allure and substance. For portières, and hangings it is unexcelled, and for upholstery it is without a rival, holding its own with a robust freshness, against the ravages of time and use. It comes in a variety of designs—in some cases duplicating the designs of the more costly satin fabrics. The colorful enduring quality of this material recommends it for use in living rooms and other quarters where we like to lounge and live without thought of wear and tear.

For those who prefer plain textiles in their scheme of decoration, there are dazzling taffetas, mercerized reps, and an endless selection of dainty striped poplins. For small rooms, taffeta is appropriate for curtains and portiéres, because it helps to create an illusion of space. In bedrooms it makes lovely portières, window draperies and bedspreads. Combined with upholstery of any of the exquisite striped cotton or mohair damasks, it insures a lovely interior. For cushions on velour or brocade couches or window seats, it is a conceit that makes for quietness and balance in the decorative harmony of homes.



Antique tapestry used most effectively as a background for a low sideboard, Italian chairs, upholstered with tapestry



Chair seat of rose, blue and gold against an all black background, most distinguished

Stripes in almost every fabric are very popular. Silk damask in shadow stripes—in pastel colors—has hosts of admirers. Its lustrous sheen and quality, and exquisite color, adapt it particularly for upholstery of furniture of any of the French periods. The damask is irresistible when the shadow stripe is combined with a tiny boutonnière design that is colorful and well spaced.

In the less expensive materials too, stripes come in for a full share of admiration. There are tempting poplins—silk and mercerized—wide striped and narrow; also striped in a sort of strata of harmonious colors, with a quiet interim of plain fabric. These poplins are lovely for sun parlors and for wicker furniture. They are sunfast, holding their colors as well as the more expensive materials.

Mercerized reps, armures, and shikii reps, are fabrics for which there is a steady demand. Armures show raised figures, generally small, on a rep ground. The design is of the same color as the ground. Shikii reps are an irregular weave—the rep at intervals appears wide and coarse like Shantung silk. The diversities in the weave are pleasing and unobtrusive. It has fine wearing qualities, which, coupled with its lovely color and silky surface, make it excellent for upholstery and portières.

Among the lighter fabrics is a mercerized cotton in lovely blues, orchids, rose, jade green, and ox red, with a simple design of a gold ripple—suggestive of a sun shimmer on a summer sea. It is especially suitable for distinctive bedrooms and boudoirs, not only as curtain draperies and portières, but also for bedspreads.

There are many other varieties of materials, artificial silks and mercerized cottons, with captivating designs of Chinese, Moorish and French origins; plain tight-woven reps in the natural color for slip covers; silk striped Jaspe cloth and hosts of others to suit every need of the professional or amateur interior decorator.

A very commendable fact about the less expensive mediums used for the embellishment of homes is that there is never the slightest deviation from standards of quality. Every bit of artificial silk material, every mercerized rep or moiré, is a thing of perfection in its own sphere, the colors employed being as authentic and sunfast, the designs as true to the best traditions, as the very costly brocades and damasks. Of course, the lighter, and in a sense less legitimate fabrics, so charming in the right environments, should not be compared with the more sumptuous products of the loom. Analogies and contrasts are futile and stupid processes anyway. Beauty has many aspects and moods; all are entities and therefore worthy of appreciation in their own right. A drawing-room paneled in rose, or Gainsborough blue, or jade lustre moiré, may be an interior of great distinction and quaint charm. The same room done in a rich French or Venetian brocatelle, or in a unique and startling painted satin, that embodies in its design, an unusually beautiful sequence, the oft used motifs of bird of paradise, tropical flowers and sharp-pointed drooping palm foliage, should be impressive, of princely magnificence in its decorative scheme.



Modern fabric design in which brilliant parrots, trees in bloom and quaint old houses figure



Directoire brocatelle in rose, ecru, blue, gunmetal and violet after a French design

For the illustrations of this article credit is due J. H. Thorp & Co., Orinoko Mills, Stroheim & Romann, Bronschwig & Fils, F. Schumacher & Co., Elms & Sellon and Cheney Bros.

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The Rolls-Royce organization is not particularly interested in how or why other cars are made. It is not concerned with developing one feature at the expense of others. It does not, and it never will, make a car primarily to sell at a certain price. The single-track mind of this company works for this solitary purpose—*to build the best car in the world.*

A year of flawless performance and you begin to appreciate it. A few more years of hard usage and you contemplate its repair bills, its upkeep and maintenance figures with complete satisfaction. Five years, six years, seven years—and at a point where most cars go to the second-hand dealer the Rolls-Royce is only fairly launched in your service.

And when you realize that a majority of the Rolls-Royces that tea-time brings to Pierre's or that Monday night brings to the Metropolitan Opera, are more than ten years old . . . look about ten weeks old . . . run as smoothly as though they were ten days old . . . and have unnumbered years of perfect service yet to give . . .

Then you will be ready and willing to admit that your Rolls-Royce has proved a shrewd, safe investment in permanent transportation. For the Rolls-Royce does not wear out. It takes the years as it takes the hills—in its stride.

Any Rolls-Royce may be purchased with a moderate initial payment and the balance will be conveniently distributed.

Come to our showrooms, see the beautiful designs in coach work, and arrange for a hundred-mile trip that will be a revelation in ease and comfort, in ability and performance. Rolls-Royce, Springfield, Mass. Branches: New York, Boston, Chicago, Cleveland, Los Angeles, San Francisco. Representatives in leading cities.



Elizabethan oak paneled living room with old English furniture by Charles of London

An interesting feature of this room is the richly carved antique fireplace which actually once provided warmth for Queen Elizabeth

Beautiful Antique and Modern House Furnishings

A Rare Collection of House Fittings and Furnishings Were Brought Together at the Last Exhibition of the Art-in-Trades Club

By WINIFRED WILLSON

IN the modern art of interior decorating, travel and experience have created a better sense of artistic values; increased knowledge has led to higher requirements in decorating and furnishing; increased wealth has made possible the gratification of more discriminating tastes.

To meet these new requirements, to gratify these more exacting tastes, designer, manufacturer and artisan long since realized the desirability—indeed, the necessity—of more complete and accurate knowledge of what is correct, artistically and historically, in interior decoration and home furnishings.

As early as 1902 the need was felt, and a course of instruction in the principles of color and form was organized in the West Side Y. W. C. A., New York City, by William Sloane Coffin, with Frank Alvah Parsons as director and lecturer. A year later a course in historic ornament and period decoration was added. These courses met with surprising success. Attendance constantly increased, and an *esprit de corps* developed which at first manifested itself in a yearly dinner to Mr. Parsons. Occasional meetings and dinners, however, soon proved inadequate to satisfy the growing enthusiasm, and in 1906 a permanent club was organized, including others of kindred interests. The name taken was the "Art-in-Trades Club," and its objects were outlined as follows:

"To bring into association men engaged in or interested in the Arts and Art Trades for mutual advancement and study; to study the principles of art as applied to trades connected with the decoration and furnishing of buildings; to harmonize commercial activity with the growing art tendencies of the present time; to foster feeling and taste for art expression in general; and to strengthen the natural bond between those thus allied by fellowship and a community of interests."



Photographs by F. M. Demarest

English 18th Century dining room with rare Chippendale and Sheraton pieces, by Frank Partridge, Inc., and Stair and Andrew, Inc.

Through diverse and valuable activities the club has lived up to these aims. The yearly programs have been varied and instructive; and lectures and demonstrations by experts in every field of interior decoration have proved a liberal education to members. Expansion was inevitable, and in 1923 the club established a permanent clubhouse, with lecture hall, dining-room, library, committee rooms, and furnished bedrooms for members resident at the club.

The general public also has benefited through its activities. In cooperation with the Metropolitan Museum and the University of New York, the Art-in-Trades Club has acted as underwriter to the extent of $5,000 to establish a course of sixty lectures on decoration and furnishings which was given at the Metropolitan Museum under the direction of Professor Fiske Kimball. Ten of these lectures were given by members of the club. The course aroused such keen interest that it immediately became self-supporting, and during the past year proved valuable to many engaged in the art trades, as well as large numbers merely in search of culture.

It was in September, 1922, that the club

(Continued on page 50)

GUMWOOD

ONE OF AMERICA'S FINEST CABINET HARDWOODS





Gumwood for solid parts permits extra value in the artistic combination of other woods used for surfaces



The pattern in figured gumwood obeys no known law. It is distinctive, characteristic and individual—always a fascinating study in Nature's handicraft





A gracefully proportioned door, exterior and interior woodwork of American Gumwood, and good furniture in which this dependable wood is used, contribute to the charm of a well appointed home

A Wood that brings Good Furniture within reach

MORE actual value may be put into the design and craftsmanship of the furniture which adorns your home, when American Gumwood, a cabinet hardwood of surpassing quality and texture, is suitably used in the construction of solid parts.

This native wood permits the utmost in appearance, in the artistic treatment of other woods used for ornamental surfaces, without sacrifice of value or beauty. It brings good furniture within reach of the average purse. Ask leading retail furniture dealers.

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For those who love the dignified atmosphere of a paneled interior in living room, dining room, or library, the soft delicate coloring of American Gumwood offers rare opportunity. Either plain grain, or figured in the fantastic yet subdued patterns of Nature, the individuality of gumwood enhances the appointments of a modern room.



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In our booklet you will find illustrations in full colors suggesting the decorative possibilities of this wonderful wood, also a brief story of the beautiful and useful gumwood tree, one of the glories of our southern forests.

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opened the first of a series of exhibitions of Interior Decorative Art at the Waldorf Astoria, establishing a standard which it has lived up to in the exhibits of the past two years.

The rooms shown in the exhibit which closed recently were fine examples of modern decorating, of real educational value, both from an artistic and an historic standpoint.

The American Colonial style, adapted to the requirements and limitations of the modern apartment, was well exemplified in a late eighteenth century breakfast-room, by W. and J. Sloane, of New York, which suggested the dignity and repose of a more gracious age—leisurely breakfasts, undisturbed by thoughts of the impending subway crush; charming ladies, lingering to wash fragile coffee cups with deft fingers. Such a room would grow old gracefully.

The furniture — modern reproductions of fine old pieces — was well chosen, both for variety and for comfort. So often a dining-room is solely suited to dining, and serves no more ideal purpose in this complicated pageant of living. Not so with this one. A fine old secretary desk (the original used by Lafayette), a sofa copied from an early American model, an inviting wing chair, help to dispel the austerity of a mere breakfast room and make it a place to linger in and enjoy. The graceful table, Empire in feeling; the simple oval mirror above the fireplace; the painted commode, Sheraton, with decorations suggested by an early American fabric; the fire-dogs, picked up in Salem:—all were representative of what was undoubtedly the best period of American decorating.

A small American Colonial apartment, decorated by M. L. Overton, in collaboration with the Erskine-Danforth Corporation, reproduced the charm of Colonial simplicity without sacrificing the essential comforts and conveniences of modern life. The decorators endeavored to illustrate what a group of cabinet makers of early Colonial days might have done had they been confronted with the problem of making furniture for the modern apartment.

A combination living-room and dining-room and two bedrooms composed the suite, the keynote of color in each room being furnished by a hand-made braided rug, covering almost the entire floor space.

The living-room, especially, was delightful—a room one could well imagine as a refuge from the bustle and confusion of modern life. A fine Hepplewhite settee, a comfortable wing chair, a butterfly table and china cat, cosily grouped about the fireplace, suggested long, lazy chats and intimate afternoon teas.

The color scheme enhanced this feeling of repose — dark amethyst and gray greens, relieved by gaily embroidered curtains, with table, lamp and clock in Chinese red. This Swiss wall clock was a delightful touch, vying in interest with the quaint lamp made from an old red bottle, the stopper serving as the top piece of the shade.

A cabinet desk stood in one corner, combining various elements of colonial design; and dining accommodation was provided by a curious maple cabinet, a breakfast table and four comfortable arm chairs, inconspicuously placed, so that the room lost nothing of its cosy, informal air.

In the gentleman's bedroom, the bed especially deserved notice—an interesting adaptation of the Pilgrim settle, with the low headboard that creates a feeling of space in small rooms. An adjustable butterfly night table, which might be used on either side, was a practical and unique feature.

As a whole, the suite effectively solved the problem of how one may furnish a small apartment with things that are in good taste, moderate in price, and lasting in value.

For the connoisseur in old furniture, a rare treat was provided in the English eighteenth century dining-room, decorated by Frank Partridge, Inc., and Stair and

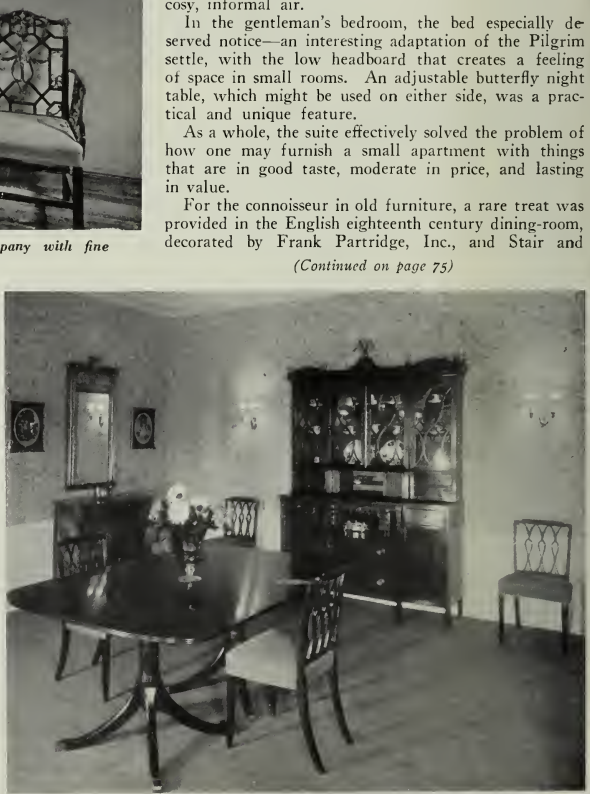
(Continued on page 75)



Rich Spanish-Italian entresol by Raymond Anthony Court, Inc., in collaboration with the Orsenigo Company



Beautiful hand-wrought grille by the Edward F. Caldwell Company with fine Chippendale chairs flanking the entrance



American Colonial breakfast room, late 18th Century: a simple adaptation of the best period of American decorating admirably suited to the modern apartment by W. & J. Sloane

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Sheraton mahogany tea-table with finely carved support and top with band of inlay. Old black and gold lacquer tray with George III tea service and caddy. Courtesy of Stair & Andrew



Georgian Sheffield cake basket and coffee urn with sterling silver, 16-inch tray, bearing a coat of arms, and made by John Charter (1774). Courtesy of Adolph Roehm



Lamp of green Venetian glass on antique gold cast base. Height, 31 inches. Pagoda shade of Kosu tapestry. Walnut chair and table, Georgian period. Courtesy of the Dinan-Licourt Co. Painted canvas, 6-foot screen with Louis XV motifs. Courtesy of T. F. Baldwin



Hanging book shelves, 38 inches long and 6 or 10 inches wide, in Chinese red, blue, or green lacquer. Courtesy of the Frankl Galleries



(Continued on page 54)

A LARGE COLLECTION

OF

OLD ENGLISH DINING CHAIRS

NOW ON

EXHIBITION



ONE EACH OF A SET OF
TWELVE FINE CHIPPENDALE
DINING CHAIRS

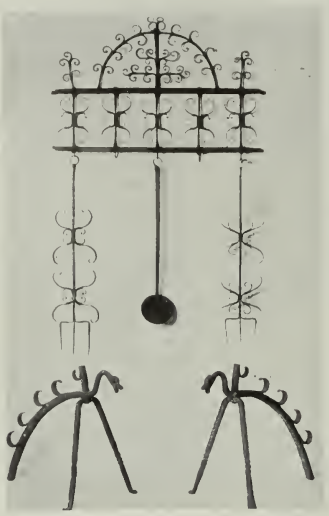
STAIR & ANDREW

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Louis XVI table (1771) attributed to Roussel, Maître Ebénistre. Parqueterie in colored wood and figures with ivory faces. Soft paste Sévres group (about 1775), signed by Brachard. Courtesy of Henry Symons & Co.



Spanish iron seventeenth-century fireplace set, and sixteenth-century fire-irons. Courtesy of the Spanish Antique Shop



Early American maple table, 21 x 24 inches, semi-oval top. Lamp, height 25 inches, reproduction of early American glass pickle-jar, painted inside any desired color. Parchment shade, 18 inches diameter. Copper lustre pitcher. Courtesy of Westport Antique Shop



Covered crystal sweetmeat jar, decorated with colored hunting scene. Diameter, 6 inches. Courtesy of Rena Rosenthal



Telephone-book cover of Italian paper, with folding magnifying glass attached by ribbon. Courtesy of Q's



Antique Chinese brown pottery wall pocket, 5 inches long. Courtesy of Mary Coggeshall

Pouter pigeons in French pottery. Soft gray and rose colorings. Height, 9½ inches. Signed copies. Antique compote of white enameled and etched glass, with gold tracery and silver base. Courtesy of Aroc Interior Decorations





A pleasing ensemble in a Living
Room of a New York Apartment

Wm. Baumgarten & Co. Inc.

Antiques *Interior Decorations* *Tapestries*

715 Fifth Avenue New York

PARIS PALM BEACH CANNES

Weaving for Health and Happiness

The Artistic and Therapeutic Value of Weaving as It Is Taught Today

By FLORENCE FINCH KELLY

BEAUTY as an important addition to the pharmacopoeia? Artistic handicraft as a valued aid in the healing of physical ailments? The loom and the weaver's skill worthy of a place of honor beside use-proved drugs and modern surgical instruments? How the doctors of a hundred years ago, with their leeches and their blisters and their potions, would have been scandalized by the suggestion! And how those of fifty, even twenty-five, years ago would have pooh-poohed the idea as too silly for consideration!

But even their scoffing souls would be convinced if they were to revisit this whirligig of a planet and ride on a sunbeam into the studio of the Snow-Abbott Looms in the Art Center Building, and follow their weaving experiments. For there, with the sunshine glinting from old brass and copper, lighting up cabinets filled with silk and cotton skeins as varied and lovely of color as an old-fashioned garden and glowing upon the designs which busy fingers are weaving on the looms, they would find such evidences of nerves restored, power of concentration reestablished, and hope regained as would convince the veriest old fogy that there must, after all, be "something in it."

The success of Miss Edith H. Snow and Miss Beatrice V. Abbott in the Snow-Abbott Looms, which they established two years ago, bears convincing evidence to the therapeutic value of beautiful and artistic handicraft in weaving, a value so important and so recently discovered that no one yet knows its limits. Their success suggests also that it is time to revise at least one of the standards of comparative values in the daily affairs of life —the popular estimate of the practical value of beauty and artistry in everyday living.



Photos by Ira W. Martin

This old spinning-wheel is in daily use for winding bobbins



A four harness table loom which weaves anything that can be done on a twenty-inch floor loom, a practical modern design

There are, of course, other studios and other weavers working with fine achievement along similar lines. But the broad basis, original methods and creative spirit of their work, as well as the success they have attained, gives a special interest to the Snow-Abbott looms. Here, for instance, have been combined for the first time the teaching of weaving as an artistic handicraft and for its therapeutic value. Heretofore these have been taught separately. But it is a first principle in the work of this studio that training the artistic sense and affording pleasure by working with beautiful materials are important factors in any curative occupation. And so, for whatever purpose a pupil desires to learn weaving, these two studio chiefs endeavor to make their instruction result in an enlarged and freshened sense of beauty, a stimulated creative faculty and a pervasive satisfaction in the creation of something that is artistic, beautiful and useful. This is not mere theory with them. They have found by the actual results of their daily work that these things all have a wholesome, healing influence on physical ills and on the outlook on life. Miss Abbott and Miss Snow are agreed that their experience here and the results they have attained by their methods give final proof of the curative value of beauty, artistry, freedom for the creative imagination and usefulness of product. Among their pupils, however, various motives for the desire to learn weaving are discovered.

"We have a great variety of pupils," said Miss Abbott. "Perhaps there are more who intend to become therapeutic aids than of any other kind. They are learning weaving in order to teach the craft to patients in hospitals and to supervise their work. Physicians are using artistic handicraft more and more in hospitals and sanitariums as they learn its curative value, and weaving, they have found, is one of the most beneficial and practical for their purposes. Those who learn weaving for this purpose need to know more than just how to teach the mechanical process. They need to know what kinds of weaving are suitable for different kinds of patients, how to make the work appeal to the latent sense of beauty and appreciation of artistry in the sick person and to understand how important this is and how to work in harmony with the physician. Some of our pupils are convalescents sent by their physicians and others are nervous women and girls who perhaps are on the

(Continued on page 70)



Courtesy of the Art Center Bulletin

The "Devereux" four harness loom taken from a very old model. Either Colonial or tapestry weaves may be done most successfully on this loom



The
CONGRESSIONAL
COUNTRY CLUB
Washington, D. C.

Walter M. Ballard, interior decorator, Philip M. Jullien, architect

Carpeted with rich, colorful linen

—one of the most magnificent Country Clubs in America

Here, on a lovely spot overlooking the Virginia hills, is the fashionable gathering place for official Washington's play hours. The new Congressional Country Club was founded as a place where, amid congenial surroundings, more intimate contacts could be established by our government officials with their co-members—the leaders in civil life from every section of the country.

It is fitting that a club of such importance should be beautifully housed in a building of special design; that the luxury and beauty of its appointments should make it one of the most magnificent Country Clubs in America.

And it is significant that its rooms and halls are covered with Klearflax—woven entirely of linen; only of pure virgin flax.

This linen, with its remarkable affinity for color, makes possible in Klearflax tones of wonderful softness and richness. Decorators find in a wide selection of both colors and designs, just the shade and pattern to harmonize with every interior.



The lovely colorings of Klearflax make bedrooms bright and cheerful, yet soft and restful in effect

Other distinctive features, too, make Klearflax rugs and carpets the ideal floor covering for public and semi-public buildings, as well as for every room in the home.

Long Wear

Linen is the strongest of all fabrics. Klearflax shows this unusual strength in its wearing ability. Its heavy, thick body gives really excellent wear. And because it is reversible it may be turned over for even longer service. Being linen, it is moth-proof. It is practically burn-proof, too.

Easy to keep clean

Klearflax has set a new standard of cleanliness for woven floor coverings—a feature especially desirable where many people congregate. The Klearflax principle of weaving gives such a compact body that dirt does not become embedded. The surface dirt is the *only* dirt. When it is removed by suction sweeping and occasional brushing, the rug is bright and fresh, perfectly clean and sanitary.

Klearflax offers unusual possibilities for every room; soft, restful bedrooms; colorful yet dignified living rooms. There are Klearflax colors and designs for every decorative scheme; lovely linen colors in solid tones, interesting Pickwick mixtures and heathers. You will also find a pleasing selection of designs—smart bordered effects and small all-over patterns. And Klearflax is so sturdy that it is ideal, too, for rugs or carpeting in the office, club, hotel or church.

Yet it costs so little

Klearflax would be economical even if it were far more costly. But its moderate first-cost is surprisingly low. A 9x12 Klearflax seamless rug is only $49; all-over carpeting $4.10 a square yard.

If you would like to know more about the distinctive effects you can obtain with Klearflax, send for our beautiful new booklet offered below. The Klearflax Linen Looms, Inc., Duluth, Minnesota; New York, Textile Bldg., 295 Fifth Ave.

Send for this interesting booklet

This new booklet shows all the different colors and designs and is full of interesting information about Klearflax. We will gladly send it free. Just use the coupon below.



The Klearflax Linen Looms, Inc.,
Duluth, Minnesota

Please send me free your new booklet of information about Klearflax Linen Rugs and Carpets

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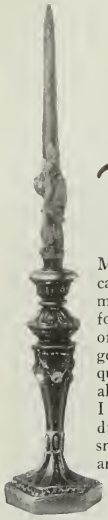
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Klearflax

LINEN RUGS & CARPETING

from The Klearflax Linen Looms, Inc.

DULUTH, MINNESOTA



A Maker of Candles

The Art of Mr. Antonino Ajello

By SHEILA MAYNE

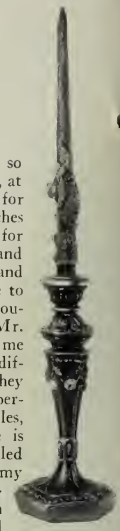
THERE'S a story in every candle—but first let me brush the snow off you!" I blinked incredulously, as Mr. Ajello—America's foremost candle craftsman—came toward me with a whisk broom. Gone, for the time being, was the flame of pride in his work that lit his genial face in response to my request for an interview. He was all concern for my well-being. I had come in out of the hard drive of the winter's first furious snow storm, to make his acquaintance, and perhaps see his work shop, and perhaps — if the mood of the master was propitious—hear some of his stories, for Mr. Ajello is a raconteur as well as an artist, and he glories rather modestly in the fact. He works for sheer love of his craft, gets all the joy in the world out of making beautiful candles, for all homes, all occasions, all creeds. And so, because he gives himself heart and soul to his work, the world in America, and elsewhere, is making a beaten track to his door.

"There's a story to every candle—a romance," continued Mr. Ajello, hanging the whisk broom on its peg, "I will introduce you to all my candles—Gracioso, Maria Louisa, Gloria."

His face lit with the story-teller's joy as he led the way toward a large table, on which rested his treasures, the names of which he litanied with a lot of gusto. I followed appreciatively, and found myself in a fragrant atmosphere. My surprise did not escape Mr. Ajello's discerning eye.

"Sorrento in spring—orange blossoms—that is what you smell," he informed me. "All my candles are perfumed and named for fair ladies." He picked up a box of tapering lily-like candles, and straightway his mood changed from banter to the utmost reverence. "These are Eleonora Duse candles." He lifted out of its box a delicate lily-white candle artistically wrought with a lily design, and scented elusively with orange blossoms, the tragedienne's favorite scent. "These candles can't be bought—and no other candles shall be made like them—they are Eleonora Duse candles. If I wanted to commercialize this design, I could make lots of money—much more than I need—but I am an artist—I want to make candles because I love them—not to manufacture wax things for money—! When I die I will care more about leaving the names of all the great people who have come to me for their candles, in that big Bible—he pointed to a ponderous tome on a pedestal—than a lot of money! Enrico Caruso's name is in that book. I made all his candles for banquets and dinners. They were all lovely, but he liked best the candle I made for his little daughter Gloria. When Enrico Caruso died I made for him the biggest candle ever known. It will burn for eighteen centuries for the repose of his soul. I will never make a candle as big as that for any other man—not for a million dollars!" I marveled at Mr. Ajello's altruism, but he shrugged it away as a thing of small moment.

"Now look—" he made a rapid stride toward another table, "see this," he pointed to an array of candles of different shapes, sizes and designs, "these are all Prince of Wales candles—I made, oh, so many of them—nine thousand, at least. There were candles for the tables, candles for torches held by attendants, candles for drawing-rooms, bedrooms, and all different in size, design and perfume. Society ladies came to me by the dozens in their limousines every day. 'Oh, Mr. Ajello,' they all said, 'make me something special and very different for the Prince.' They tell me the color and the perfume, and I make them candles, so beautiful that the Prince is delighted." Mr. Ajello chuckled humorously and held up for my inspection a dainty flower-encrusted taper, ivory-pink in color, and smelling faint and sweet like a cool English garden. "These candles are not for sale, either—I give them away, maybe—"



The phone rang, and Mr. Ajello, excusing himself with the grace of a courtier, went to answer the call of a patron, a well-known judge. The latter gave his order by merely suggesting that the candles be oriental in spirit. The question of size, design, and scent was left to Mr. Ajello's knowledge and artistry. While the conversation on the phone was in progress, I snooped around. The clay model of quite a large candle, with a beautifully moulded figure of a dryad as the design attracted my attention. When Mr. Ajello concluded his business on the phone, he was very much pleased with my appreciation of the modeling of the candle.

(Continued on page 76)



A group of Mr. Ajello's scented candles shown in Italian polychrome candlesticks. The two tall candles are a warm red and the smaller ones pale rose, carrying the odor of jacqueminot roses and apple blossoms

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THE sumptuous richness of the William and Mary period forms but one of the attractive displays at the Orsenigo Galleries. In correctly illustrated surroundings, the beautiful furniture of the famous English, French, Italian and Spanish eras of decoration is arranged for exhibition,—representing the most superb creations of masterly craftsmanship in both authentic antiques and modern adaptations. The Orsenigo Company welcomes the clients of Decorators and Dealers, who will be pleased to give the necessary letter of introduction.

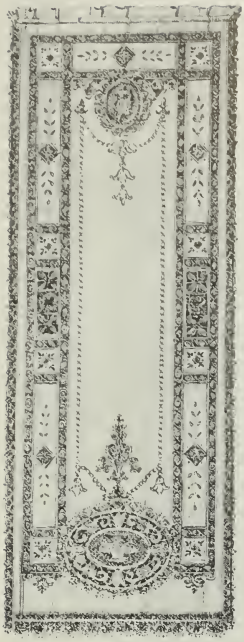




"Waring" Chairs, of William and Mary design, expressive of the finest characteristics of this period and especially fitting for an interior in its manner.

383 MADISON AVENUE *at* FORTY-SIXTH STREET

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A panel for French door or vestibule of Bruges lace, silk pongee after Italian Renaissance design

Lace and Chintz for New Window Fittings

A Combination of Materials for the Inner Window Curtain Seems to Be the Novelty of the Present Season

By VIOLET ORGAN

WHEN windows were in their infancy —mere holes in the wall — I have no doubt some prehistoric spider spun a lustrous web across, and some paleolithic woman blinked appreciatively at the result. Maybe and maybe not.

Windows these days are not what they used to be, nor doors, either. But that is as far as the negation goes. Today curtains—fine as any gossamer ever spun by spiders—may be had for the asking, and chintzes, too, with the gayety and beauty and color of outdoors in their design. Hung together, chintz and lace is a decorative blandishment hard to resist.

There is nothing quite so barren and ungracious as uncurtained windows. The glare and hard shadows of untempered daylight destroy the feeling of repose in a home. Daylight outdoors is a beautiful thing; its ever-changing vistas work no strain on the eyes. But daylight indoors is a matter that requires as much tranquillization as artificial light.

Curtains tone and soften daylight without dulling it. The choice of curtain material depends on the character of the room, its furniture and, of course, our taste. Sometimes plain cotton or mercerized net, hemmed wide at the bottom, hung with draperies of a brilliant glazed chintz, showing a vivid design, of apple blossom and a perched parakeet, on backgrounds of jade green, red orange, and black, makes a charming ensemble for the windows of bedrooms, living-rooms and dining-rooms.

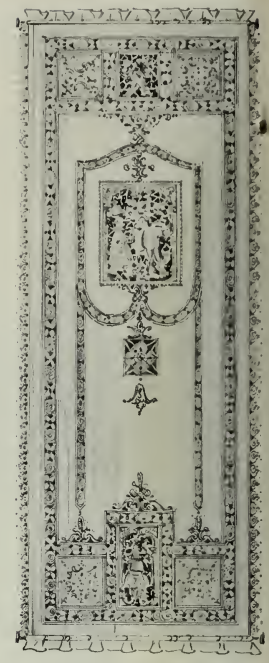
There is no limit in choice, however. Lace effects range in style from plain cotton net with varying meshes, to more ornate weaves in gossamer artificial silk, with designs of unusual beauty woven in close texture throughout the filet. They vary, too, in other respects. Sometimes the design is worked in color, in contrast with the net ground, or with the open ground, the latter being a ground intersected only by the slender threads that hold the motifs together. Besides those mentioned, there are very beautiful and artistically designed combinations of imported lace motifs—filet Italien, pointe de Venise, Flanders, and the primitive, geometric needlework called Reticella. The latter material is imported from Europe, and is designed and assembled in America, into very beautiful panel-curtains for windows and doors.

As a further choice there are lustre marquisettes, plain and striped, in gold, blue, rose, green and changeable effects. Hemmed inconspicuously, or finished chicly at the bottom with fringe, and hung with draperies of a glazed chintz that shows a lovely pattern of bird, graceful flower spray and grass, in vivid reds, greens, violets, yellows on a black ground, this fabric makes an enchanting affair of our dining-room, or living-room windows. Lustre marquisettes are admirable from more than one point of view; they lend a soft romantic light to a room, and can be repeated in draperies and valances, without appearing obtrusive or monotonous. They web our windows softly, and do not exclude the vistas of country landscape, or the chiaroscura of sky-scraper cities.

Some very exquisite effects are achieved in lustre or artificial silk. The latter is washable and gives excellent wear despite its appearance of fragility and delicacy. Curtains of lustre silk are beautifully designed and finished with fringe at the bottom. They are done in Italian and Flemish filet, the pattern woven artfully at the base and merging with the fringe. Extreme art and taste is shown in the many varieties of floral designs, as well as in the panel forms, picturizing figures and animals. One amazingly beautiful specimen shows a clambering leaf motif on a black wide-filet ground. The entire curtain is worked with the leaf design in gold. The design is woven more compactly at the bottom and gives the illusion of weight. The curtain is finished with a gold fringe. A remarkable fact about this type of hanging, is that on windows, the black filet ground seems to fade utterly out of the scheme, leaving only the lovely rich gold effect of a design, that maps our casements with sunny foliage.

Of course all the curtains are not fine silky textures, and still are very beautiful and in great demand. In the non silk class are coarse Tuscan nets in linen and cotton, in cream and ecru, with a heavy embossed pattern at the bottom which is finished with a heavy fringe. This type of curtain has a strong decorative quality, and a robustness and filling character, that recommend its use in extremely large rooms and for high, ample windows. These curtains are in two parts, and are hung from the top and middle sash, and overlap slightly. I imagine they would hang well with a coarse rep chintz, of a colorful, dark, Jacobean tree, foliage, and bird design.

I said all curtains are not silken creations; neither are they all lace products. Exquisite handiwork is revealed in combinations of real



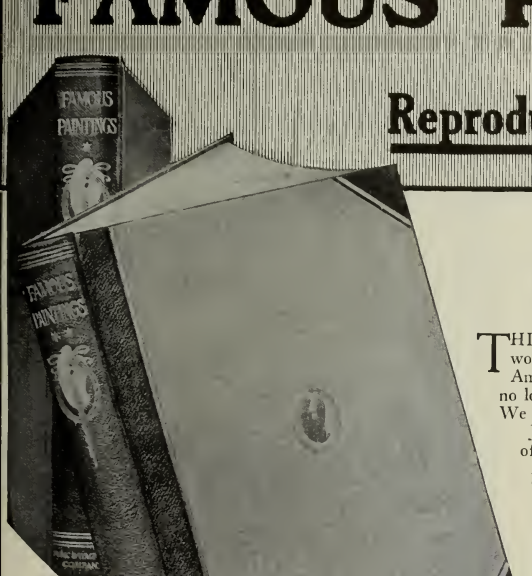
Window panel of marquisette combined with pointe de Venise lace. The effect is extremely charming



Window interestingly draped with inner curtain of woven artificial silk with heavy silk fringe and rose taffeta drapings

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lace motifs with silk fabric. The lace is made in Europe, imported, designed and assembled ingeniously with silk, in America. Curtains of this sort are generally of the panel order; that is, they hang without fullness, fitting the window or door panel severely, like a tapestry on a wall, to reveal the beauty of its workmanship. Real lace always exercises a charm that is irresistible. Hence the popularity of this variety of curtain.

In the fabric and real lace curtains, designs are as varied and unhackneyed as in the woven products. There is this basic difference, however. Real lace seems to impart a stately reserve, and dignity to windows adorned with it.

For lovers of the legitimate in lace, there are fascinating combinations of silk pongee, Italian filet, Cluny venise and Bruges pointe. A very lovely drop panel for windows is composed of Flanders lace and Italian filet, with oblong motifs of English cutwork, surrounding the central oval, the whole mounted on a fine French scrim. This same design or any of the myriad others may be duplicated in door panels.



New chintz design which comes in a variety of color combinations interesting for bedroom or sitting-room

Real lace, of course, hails with the aristocratic decorative fabrics We all love it and admire it, but not all our homes call for it, nor all our pocketbooks. But no one need feel bereft, while chintz is left on the market, or any of the varied selections of mercerized cottons, in white and cream, with contrasting ruffles — and sometimes stripes—of blue, rose and gay greens.

Chintz for decoration is an age-old and yet perennially new favorite. Sure as the seasons it always returns to favor. It is gay, and there are always new patterns to captivate us. New glazes, new hand-blocked prints in futuristic designs from France, or copies almost identical in workmanship, with the French imports, much less in price, from our own factories. For the more reserved in taste there are lovely Adam designs, in pale rose and blue and old yellow, with the medallion patterns in varied grays. There are hollyhock motifs, in glaze, growing right before our eyes with flitting butterflies, and perky bluebirds; and asters and chrysanthemums, carnations and iris, all in jocund harmony, or plain or strié (mottled) backgrounds; wrap chintzes, so elusive, so suggestive of gardens in a dawn mist of opal-pinks and lavenders, for the sunny windows of bedrooms and boudoirs, dining-rooms, and living-rooms; tiny patterned Indian prints, so lovely for bedrooms, and coarse reps with large tropical designs for sober library windows.



A comfortable corner in the library of John Drew's home at Easthampton, showing a delightful window curtained with shantung net



New chintz design of hanging baskets and border panels in brilliant colors



Interesting panel design of Pointe de Venise and Bruges lace with hand-embroidery combined with silk pongee

It was in the reign of William and Mary that chintz and printed cottons first came into vogue for beautifying the homes. Like so many of the decorative ideas of the time, chintz was introduced into France and England from the Orient and its popularity was instantaneous. At that time everything Chinese, whether porcelain, lacquered furniture or wall hangings was greatly admired—so Chinese influence crept at once into the design of this lovely fabric. Even at the present day,

(Continued on page 78)

Painted Architecture Indoors

(Continued from page 21)

done in point of illusion, but not half so adroitly as the walls, especially the wall at the fireplace end of the room, where the chimney-piece decorations, consisting of cartouche, laurel swags, scrolls and mouldings, between flanking pilasters—as well as the paneling at each side—all present an appearance of striking verisimilitude. Indeed, the chimney-piece scheme very successfully conveys the impression of presenting projections of three or four planes in its modeling.

Besides the diverting shapes of the paneling, there is the additional beguilement of color. The large central spaces are of a bright, creamy yellow, almost canary; the wide fascias immediately next are done in a light, lively green; and the stiles and shaped rails—if it be proper to speak of stiles and rails that are merely two-dimensional and exist only by grace of cunningly applied pigment—are a warm grey.

The illustration showing a frescoed wall decoration from the House of the Vettii, at Pompeii brings us face to face with the practice of creating architectural illusions indoors, for ornament and amusement, by the single agency of paint, as it existed in antiquity. The opulent elaboration of the scheme and the conspicuously small scale of the complete composition give us a clue to the ethics of the whole thing, as we shall see by and by.

But, enough of description and explanation. Let us get right on, without more ado, to what has most likely been buzzing about in the reader's mind, and come to the gist of the matter. What is the object of it all? What is it good for? What can we do with it? Can we make use of it for our own purposes? Is it good, bad, or indifferent?

The person of a Ruskinian turn of mind, and imbued with what are supposed to be sound Ruskinian principles, will probably say at once, "All this sort of thing is a sham. It is not real. It is insincere. It is *obviously* a sham. And if it is so cleverly done that the sham isn't obvious, it is worse. The whole performance is then a deliberate deceit. It is *immoral.*" A person like this has the courage of conviction or, at least, of downright opinion.

The meticulous person of undecided taste, who is never quite ready to express like or dislike until their so-called opinion can be pinned to some "authority"—who can never comfortably and confidently express approval of anything until they are absolutely sure it is considered "correct"—will diplomatically dodge and ask, "Is it quite in good taste? Ought there not to be more pictures? Is it a good background for the movable furnishings?

(Continued on page 67)

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Charles M. Hart, Architect *Photos by J. W. Gillies*

The Remsen house follows the Dutch Colonial model with a wood shingle roof in natural brown tones. Its distinctive feature is the well placed Palladian window in the front facade

Modern Clapboard House With Romantic Feeling

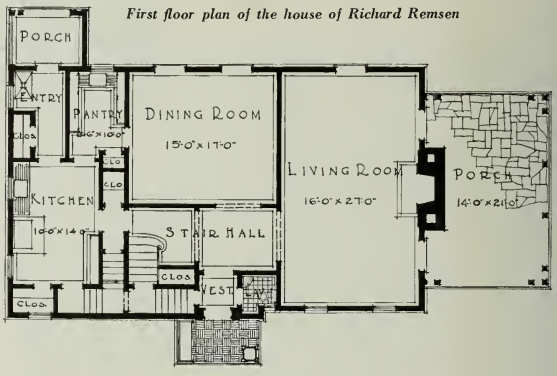
The Country Home of Mr. Richard Remsen, Garden City, Long Island

A TYPE of clapboard house which seems so essentially to belong to certain sections of this country that its popularity will increase from year to year rather than diminish. It is charming at the edge of a deep wood; it is interesting on flat prairie land, provided an adequate garden is built up about it; it is appropriate to the average village, especially the old-time village with wide streets, and double rows of trees. And happily for its wide-spread popularity, it is being very well reproduced and very well built these days.

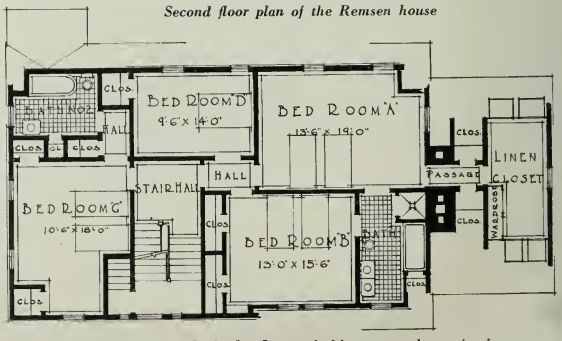


Detail of simple entrance and Palladian window, showing a bit of interesting evergreen planting and the nice finish of the roofline at the right of the doorway

First floor plan of the house of Richard Remsen



Second floor plan of the Remsen house



The arrangement of both the floors of this country home is singularly felicitous, very compact yet never with a sense of too many rooms for the space. Over the porch is a fine arrangement of linen closets, wardrobes, etc., which must make for unusual comfort

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Atlas White
Portland Cement



Reproduction from a painting of the estate of R. R. Colgate, Sharon, Conn., by Frank Swift Chase

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In 1906 John Davey had only a dozen men—today the Davey organization numbers more than 500 and is national in scope.

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Of these clients 75% paid the Davey Company less than $200 each. The smallest amount paid by any one client was 90c—the largest was $15,528.62.

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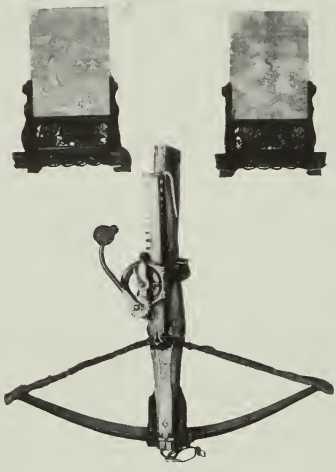
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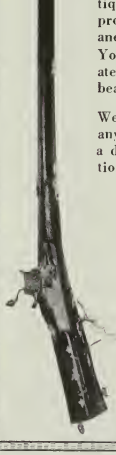
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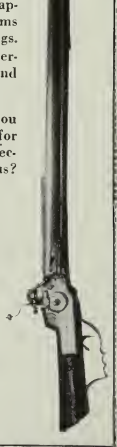
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"Petroushka," Igor Strawinsky's Famous Ballet

(Continued from page 18)

Strawinsky's forerunners, beginning with Glinka.

"The plot of 'Petroushka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we still have a villain in the person of *Focusnik,* a showman, who, for his own ends, prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Glinka's 'Kamarinskaya.'

"Presently, the Showman begins to attract his audience, and preparatory to opening the curtains plays a few mildly florid passages on his flute. With his final flourish, he animates his puppets. They have been endowed by the Showman with human feelings and passions. *Petroushka* is ugly, therefore the most sensitive. He



"The Room of the Ethiopian" in the "Petroushka" Ballet, design by Serge Soudeikine

Petrograd, the time, 'Butterweek,' somewhere about the eighteen thirties. Two curtains are used in the performance of this ballet; the first is a barrier between the real public and the presenters of the ballet; the second is that which divides the showman's drama from both the stage crowd and the people in the outer theatre. Prior to the rising of the first, the music has an expectant character and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor and has all the air of inviting conjecture as to what is about to happen.

"Once the curtain goes up, we are immediately aware that we are in the midst of a carnival, and all prepared for some strange sights. The music describes the nature of the crowd magnificently and his orchestral reproduction of a hurdy-gurdy whose player mingles with the throng. Strawinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. When a rival musical-box appears on the outer side of the stage, Strawinsky shows so by the combination of the diverse musical elements coming from two organs, and the orchestral reflection of the stage movement which the Russian composer has heard from examples provided by



endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the *Ballerina,* but in this he is less successful than the callous and brutal *Moor,* the remaining unit in the trio of puppets. Jealousy between *Petroushka* and the *Moor* is the cause of the tragedy, which ends in the pursuit and slaughter of the former.

"When at the end of the dance all fails and the inner curtain falls, we are reminded by the roll of the drum, which does duty as *entr' acte* music, that we have to do with a realist, with a composer, who is no more inclined than was his precursor Darjomijsky to make concessions. He prefers to preserve illusions, and so long as the drum continues its fusillade the audience mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the *Moor's* apartment, where, after a monotonous droning dance, captivation of the *Ballerina* takes place. There are, from time to time, musical figures recalling the Showman's flute, flourishes apparently referring to his dominion over the dolls. The deliciously crude sentimentality of the Valse dance by the black and white pair is as char-

(Cont'd on p. 79)

Painted Architecture Indoors

(Continued from page 63)

After all, it may be very interesting, but is it quite 'correct'?"

The person of ingenuous, unbiassed mind will say frankly, "If it is well done and a good piece of work, and if it fits the occasion, I like it. If it is indifferent, or badly done, or out of place, I don't like it."

Before attempting a reply to these several points of view, let us see exactly what this manner of decoration is, what its object is, and what it accomplishes. Then it will be easy enough to decide what its value is as a resource to be employed in the embellishment of our houses.

In the first place, it may be an imitation, if you choose so to regard it, but it is certainly not a *counterfeit*, for there was no intent to deceive and it never entered the heads of those who did such work that anyone would be fatuous enough to be duped into believing it was anything more than a representation. Therefore, it is not a sham and is not immoral. There is no occasion to lug morals into the question, anyhow. Anyone who is fool enough to be deceived by such an open, innocent and admitted artifice ought not to be allowed out of the house without a nurse. Perhaps an asylum for the feeble-minded might be a safer refuge for them in their state of excessive credulity.

No one scruples to make use of moldings for the enrichment of their interior woodwork, or for the cornices and other plaster decoration of their rooms. Now, whatever the original utilitarian purpose of the mouldings may have been is entirely beside the mark. Used as they are customarily used, in more than nine hundred and ninety-nine cases out of a thousand they perform no utilitarian function whatsoever. They are put where they are merely to look at, merely to please the eye. It really doesn't matter whether they project much or little or, indeed, at all, so long as they are pleasant to look at and produce an agreeable play of light and shadow. Why, then, is it not perfectly and equally legitimate to compass the same satisfaction to the eye by some other means on a flat surface? If you object that the painted mouldings are not real, that is begging the question. The sole point at issue is the *satisfaction of the eye*. If you reply that the painted mouldings are but a *cheap* substitute, you immediately bring in the element of comparative prices, cost and ostentatious *vulgarity*, and it is quite hopeless to argue with you. If you say something about *durability*, that is another matter; but if the painted mouldings in two dimensions prove equally as durable as the wooden or plaster mouldings in three dimensions, you haven't a leg left to stand on.

The painted architecture of the sort we are discussing extends the scope of pleasure to the eye and gives us, besides mouldings and panels, a great many other features which can be enumerated by looking closely at the illustrations. In short, painted architecture as here exemplified is a very flexible, facile and accommodating medium.

Painted architecture indoors, an innocent *bona fide* representation contrived to please the eye and for no other purpose, accomplishes this. It not only creates a pleasant and diverting illusion—just as a painting or a well got up scene on the stage creates an agreeable illusion — but it also serves as a filip to the imagination and gives a vivid suggestion of something agreeable to think about. It can often transfuse a room, that otherwise might be dull and heavy and prosaic, with an atmosphere of amusing and harmless gaiety. The drawing room of the Villa La Massa, without the painted architecture and its scenic accompaniments depicted between the columns, *could* be a very prosaic and unalluring place. As it is, you are graciously invited to think of being in a domed *belvedere* looking out between the Ionic columns over a sunny landscape of exceeding loveliness. Surely an wholesome thing this, in a world that needs all the merriment and light-heartedness we can put into it.

In the drawing room of the Villino Cappella, at Fiesole, it has transformed a very ugly rectangular box into a pleasant place to be in. From the windows there is a view of surpassing beauty over the whole Val d' Arne, but when one turned away from the windows, before the mantelpiece had been dragged from a lumber room and the painted architecture installed, the contrast between beauty without and sheer, inexcusable ugliness within made you shudder involuntarily. In the House of the Vettii, at Pompeii, the painted architecture is plainly a convention employed to call up gracious imagery.

Painted architecture indoors, like every other amenity in the world of art, is not a thing to be run into the ground. Used in moderation, however, it can conduce to most valuable ends, and that without causing any misgivings about *sincerity*. Perhaps the unco-serious Ruskinian objectors might be mollified if we would hang up a little printed placard on all painted architecture indoors, saying: *This Is Not Real, It Is Only Paint*. That would ensure that no gullible idiots should be duped by vicious deception.



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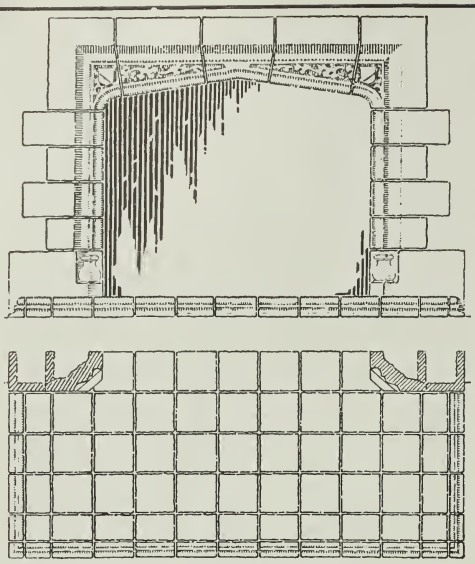
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A Renaissance of Fresco Painting in France

(Continued from page 27)

buildings, not only as an artistic and educational factor, but on account of its hygienic properties.

As a visitor to the United States the writer has been much impressed with the great possibilities that lie in this heretofore neglected branch of the decorative fine arts, especially on account of its marvelous qualities of adaptation and durability.

First of all one must banish that stupid argument which was prevalent during the last century and whose "leit motif" ran something to this effect;

"Fresco painting is unadaptable to our damp climates."

This I fear was an opinion which numerous illustrious dunces spread broadcast throughout our country to excuse the faulty attempts of mediocre artists, and which unfortunately still prevails. The falseness of such a statement is borne out by many of our old churches, dating, some of them from the XIth, XIIth and XIIIth centuries, still ornamented with frescos or fragments of frescos. There are several in Burgundy and in the South, and quite a few in Normandy and Brittany.[1]

[1]Frescos in the Church of St. Savarin (Vienne), XIIth century.
The choir in the Church of St. Jacques de Gueret (Loir et Cher).
In the Church of St. Bris (Yonne) XIIIth Century.
In the Church of St. Ponce (Sarthe).
In the Church of Rosamadour.
Interior frescos in the chapel of St. Michel, XIIth and XIIIth centuries, in perfect state of preservation.
In the chapel of Ste. Catherine at Montorillon (Vienne), XIIIth century.
In the Tower Ferrande at Bormes (Vaucluse) XIIIth century.
In the chapel of Petit Gavilly near Rouen, and St. Martin de Boscherville.
A minute examination of the above mentioned frescoes proves indubitably that their authors employed only such material as was common to the region where the work was to be executed, but first submitted it to close examination and then made a most scrupulous choice.

I have not the pretention of knowing them all. Many have been destroyed or their walls have been whitewashed, but thanks to the diligent research of art loving architects each year sees new trophies brought to light.

Let us cast a glance on the antique fragments which have been so misused by man at certain epochs of history. Take for example the Papal Palace at Avignon whose frescos were covered over by a layer of plaster and many a coat of paint. Brought to light by better times they are as fresh as though they had been painted yesterday. No oil painting has been able to conserve, even after a less long existence, the exact reflection of the colours which the artist created for it. They all seem to wear the amber veil of things of the past. The petrification of the colour in a fresco, when the reaction has been well calculated, produced an eternal youth, absolutely unattackable by either air or light.

A moment ago I mentioned the XIIth and XIIIth centuries as the flourishing epoch of frescos in France, then their decline and almost abandonment. Nevertheless one must not be led to believe by this diminishing evolution that their death sentence has been pronounced, but rather see in it the inevitable modification of tendency which all great epochs of art impose.

The thought of the Divine was in all times, and I might say, in all the divers regions of the globe, the most powerful stimulant of artistic manifestations that man sought to produce by most different and varying means. Temples and cathedrals have come down to us as the most grandiose realization of that close collaboration of beings, so various in concentrations, toward a common end; the plan of the edifice drawn by the architect, the stone placed by the mason, as the paintings which finally covered the walls were as so many prayers offered up, modulated, by the spiritual directors of those great epochs.

Toward the end of the XIIth century the symbolic decoration in sanctuaries had already come into demand; the first stained glass windows with subjects (certainly more or less clumsily handled, but so expressive) made their appearance, now sparkling in the sunlight, sombre on gray days, or scattering on the walls of the sanctuaries the reflections of their luminous images, better adapted to infuse, almost by force, into the soul the teachings of Faith.

Frescoes become more and more rare in France during the first half of the XIVth century, but again flourished in Italy under Giotto and his pupils Masaccio, Guirlandajo, Angelico, Benozzo Gozzoli. Then they died out but to be reborn, almost miraculously by Raphael Botticelli, before disappearing beneath the artistic exuberance, without Faith, of Tiepolo and his followers. But one may also attribute the disappearance of the fresco to the excess of retouching in tempera, that the greater part of the artists employed to mask the faults or the failure of the work on fresh mortar, thereby avoiding the courageous gesture of striking out the defective spot, and having profited by the preceding fault striving toward greater perfection, a gesture of love that the theatrical life of the times could not even suppose had been thought of.

Retouching thus exaggeratedly employed very quickly eliminated the pure vibration of the true mortar (vibrations so characteristic of the fresco) by destroying its enthusiasm. The old masters always avoided this danger, the slight retouching that their *chefs-d'œuvres* possess being so judiciously handled that only a minute inspection can detect a very definite and honest intention.

Dramatic Art and Mummer Decorations

(Continued from page 28)

through the mouth and person of its central character, is plainly the point of view of Mr. Barry himself, and this point of view is that of a very young and inexperienced man. It is obviously Mr. Barry's idea that any person who desires to be an artist, though he have utterly no qualifications for the ambition, is by virtue of the simple desire the superior of a person who, though not an artist, is successful in the more prosaic path he has laid out for himself. Such a point of view, of course, is sufficient to give both artists and non-artists a very acute pain in the region of the gizzard, and Mr. Barry's play, expounding it, hardly fails to alleviate any portion of the discomfort.

The hero of the Barry opus is a callow youth who regards himself as an artist on the score that he tries vainly to write stories which no editor or publisher will buy. The villains of the Barry opus are various adults who properly look upon Mr. Barry's hero as a deluded jackass. The audiences of Mr. Barry's opus are on the side of the villains, which Mr. Barry doubtless finds somewhat disconcerting. The acting of the play, save in certain minor rôles, is of the ready-made order. Henry Hull is given the job of making the hero a hero. He goes in for what is generally dubbed a "lovable" performance. In brief, the kind of performance that is irritating in its strain for what is generally dubbed "boyish charm". Genevieve Tobin is the girl who gets her arms around the fathead hero at the final curtain. Miss Tobin has a pretty face and a delightful smile but is somewhat deficient in the other departments of histrionism.

Next to Ina Claire, Helen Hayes is our most fetching young comedienne. She advances in her profession year by year. In Tennyson Jesse's "Quarantine" she does the best work she has thus far negotiated. And it is this good work on her part, supplemented by expert direction on the part of Prof. Edgar Selwyn, that makes an otherwise rather stereotyped little comedy an agreeable evening in the theatre. Miss Hayes has the innocent sparkle of Apollinaris and the light, tonic spirit of Pilsner. She always impresses me as a mixture of the two, both in manner and in looks.

"Quarantine" recounts the familiar story of the two young people, unmarried, who find themselves in the same bedroom. The usual alarms ring out on the night air, but, as usual, there is no need for the fire-engines to respond. The rubber-stamp fable, however, is spun with much good humor and gentle unconcern, and provides easy diversion. Sidney Blackmer has the leading male rôle. Mr. Blackmer shows some improvement in his art, but is still many, many miles from the destination he has heroically mapped out for himself.

In "The Habitual Husband", by Dana Burnet, the Actors' Theatre, Inc., picked a farce-comedy so amateurish that, after the second act on the opening night, the M. Cain, storehouse impresario, went out to buy himself several new, handsome neckties. Although I have no means of knowing definitely, I venture the guess that the play was developed by the author from a popular magazine short story. It has all the earmarks. But though the author may have fondly imagined that he had written a play by the simple process of dividing the short story into three sections and indenting the names of the characters, all that he accomplished was the conversion of what may have been an amusing piece of magazine fiction into a vastly unamusing theatrical evening. After its praiseworthy production of "Candida," the Actors' Theatre sorely disappointed its customers with this second offering. The staging and acting were of a piece with the manuscript. Grant Mitchell played the rôle of the humdrum husband who decides to run away with a luscious hussy in so sleepy a manner that he actually beat the audience to a snooze by half an hour. Margalo Gillmore, as the deserted *frau,* ambled through her rôle as if it were a damp and squashy country road. And Diantha Pattison, as the luscious hussy, was approximately as tempting as a cold French fried potato. And in all, a dispiriting performance of a dispiriting manuscript.

In the words of the war professors, now it can be told. What can be told is that I, for one, am pretty well fed up on Russian importations. I have just seen Yushny's "Seeniaya Ptitza," or "Blue Bird Theatre," and am ready to swear off for a spell and devote myself for a change to such native American art as the Mutual Wheel Burlesque, Ukulele Ike and Will Vodery's jazz band. Dr. Yushny's exhibit follows the lines of the Chauve Souris entertainment —at a distance. Since the Chauve Souris show does not excite me as much as it does certain of my colleagues, this other Russian affair, to put it plainly, dejects me no end. Yushny is a John Drew version of Balieff, but without the latter's warm humor and personality. And his sublimated cabaret lacks for the most part the measure of skill and fancy that has gone into the manufacture of the earlier divertissement.





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Weaving for Health and Happiness

(Continued from page 56)

verge of, or recovering from, a nervous breakdown. Physicians know that the nervous ones will find interest and occupation, and so will forget about their nerves, and that with the convalescents the gentle exercise of body and brain will replace lassitude and boredom with the mental stimulus and emotional satisfaction they are sure to get from working with beautiful materials and creating lovely things. There are cases of mental depression, also, that are much benefited. Sometimes a woman of the idle, restless sort, who really needs for her own good to have something to do, drifts in and decides to take the course in weaving. We have learned not to be very hopeful about that kind of pupil, but it does sometimes happen that the weaving of beautiful and useful fabrics affords just the stabilizing kind of occupation a woman of that sort needs as an outlet for her energies and to give her a feeling of happiness and content. But I think the kind of pupil for whom we have a specially warm feeling is the woman, and we have a good many pupils of this kind, who is genuinely interested in weaving as a means of artistic creation. She may not have thought about it in that way until after she has begun to make her own designs and to develop her sense of the harmonious uses of color. Then she discovers that artistic creation is possible for her, too, and she becomes enthusiastic about it and very happy in her work. If her home is large enough she buys a floor loom—and a loom does not have to be expensive—sets it up in some convenient place and discovers, to her surprise, that her loom not only is not in the way, but is actually ornamental, and that a great element of interest has been added to her daily life. If she is limited to a small apartment she can find almost as keen a pleasure in one of the smaller table-looms.

The variety of the looms standing about in the studio show how unbiased and tolerant is the spirit here. On that large foot-loom can be woven almost any kind of article—rugs, curtains, bedspreads, as well as smaller pieces. This table-loom, shown in one of the illustrations, is particularly good for the use of cardiac patients, since it is worked by hand. In one corner stands a Danish loom, big enough for any kind of work, very handsome and decorative, which, however, notwithstanding its practical value, the studio chiefs have not found quite as well suited to their purposes as looms of American make. Here is a little affair that is quite the simplest of all weaving instruments. For it consists merely of some cords to be strung between the head and foot of a bed, with some square cards threaded on them. It is called the Egyptian card loom and although it is so primitive it is thoroughly efficient, as is proved by the bright strips hanging about, which students have woven on it for belts, girdles, dress trimmings and other uses. The particular advantage of this quaint and simple little apparatus is that it can be used by patients unable to sit up, whose

(Continued on next page)



These pieces show a variety of weaving worked out in the Snow-Abbott Studio with both tapestry and embroidery motifs

Weaving for Health and Happiness

(Continued from page 70)

idle hands and bored minds find occupation and interest by the hour in designing and weaving these gay, pretty strips, for which many uses are found. Very interesting, and a great favorite with beginners, is the miniature loom, so small that it looks like a toy, which can be packed and carried in a case no bigger than that of a Corona typewriter. It can be set for use on a table, or a chair, or one's lap, or in bed, and for the weaving of smaller articles it works just as well as do the large looms. Pupils weave on these little looms, of which the studio has always a good many, handbags, scarfs, table runners, cushion tops, dress trimmings and other things. By the fireplace stands an old, old spinning wheel, which, after many decades of being merely a decorative antique, has blossomed into a new and useful life as a bobbin-winder. Near it is a loom for tapestry weaving, some of whose products deck the walls.

In order to make sure of a great variety of lovely, soft colors, Miss Abbott and Miss Snow do a large part of their own dyeing. And they are as catholic with regard to materials as they are about looms, for they use silk, cotton, linen, wool, jute, sail twine, mercerized cotton, chenille—any material that works out successfully in any given piece of work. They dye these in whatever colors they want and their cabinets are filled with skeins of varied materials in exquisite colorings. This means a great deal of trouble, but they feel that they are amply repaid by the greater beauty of the materials and the increased pleasure of pupils in their work. Old materials from the piece bag also are used in an astonishing variety of ways.

The same free spirit is manifest in the attitude toward the different varieties of weaving. In many studios weavers do one kind only, and their interest in the craft ceases with that one kind. "We are interested in all kinds of weaving," said Miss Snow. "Each kind of weaving has its own value, its own beauty, its own uses, and its own interest for some pupil who might not care for other varieties. A pupil may like best to think out and make an interesting design in a piece of plain-surfaced weaving, such as a scarf or a table runner, or a wall hanging, or she may be most interested in a piece of tapestry, or in the old cover-lid threadings of our grandmothers, or the use of chenille filling in the weaving of a bag, or the making of a rug by the Oriental methods of knotting and weaving. Whatever most interests them, if it is within their ability, is usually the thing out of which they get the most benefit. We encourage our pupils to experiment with materials and designs, to create their own designs and to choose their own materials. We find that they like best to work with soft, lovely materials that have a silky sheen and surface. We try to keep away from the mechanical spirit and to prepare pupils to do original, creative work. And we find that the spirit of freedom, originality, experiment which we try to have here all the time is very stimulating and developing to the artistic sense and that it greatly increases their interest in the work and the physical and mental benefit, if they are ill, that they receive from it."

Experiment has shown that the therapeutic value of weaving is greatly increased if the articles made supply a definite need. In one great hospital where weaving as a curative aid is being extensively used and profoundly studied, the patients weave all the toweling and the bureau and table scarfs and rugs for the bedrooms that the institution needs. It has been found that such weaving inspires more interest, yields more satisfaction to the patients and produces better curative results than the making of articles less directly useful. With such simple materials and products the effort to achieve perfect work and pride in craftsmanship take the place of the stimulus afforded by more beautiful materials and more attention to artistic design. These the Snow-Abbott Looms have found to be of very great importance.

Both Miss Snow and Miss Abbott come of distinguished forebears, for the latter is the daughter of the late Dr. Lyman Abbott and the former of the late Chancellor Snow, of the University of Kansas, famous as an educator, but even more widely known as a great entomologist. Miss Abbott is a graduate of Vassar and Miss Snow had several years of special work in the University of Kansas and in Leland Stanford University. They learned by their own experience what a curative aid weaving can be, for it happened that both of them were sent by their physicians to the loom for the physical help to be gained from it. "It did us so much good," remarked Miss Abbott, "and we found weaving so interesting that we took it up professionally and after three years of teaching in the Flambeau Shops we decided to open our own studio."

They have been so successful that a dozen or more physicians of New York and other cities send, or recommend, their patients to the Snow-Abbott Looms and they have the personal endorsement of both the present and former presidents of the American Occupational Therapy Association. After two years of work in their own studio they still find weaving intensely interesting, because, explained Miss Snow, "It has so many undreamed of possibilities."



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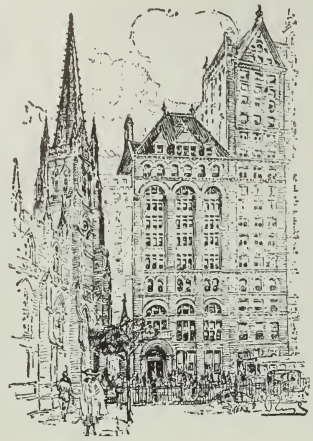
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Contemporary Reminiscences

(Continued from page 38)

love for anything, incapable of abject despair or magnificent rage, knowing no complete defeat, knowing no complete victories." France's political and social sentiments, he says, are equivocal, and they tend to destroy all faith in anything. Another of the young writers attacks France's style, which he says is "rose-water prose."

You will see, from this, that there is a younger generation in France, which is revolting against the ideas of Anatole France's generation; but that the nature of the revolt is almost the precise opposite of the revolt of the younger generation in America. The young Frenchmen, represented by Aragon, Soupault, La Rochelle, *et al*, are nationalistic, patriotic, and they seek a faith to cling to and fight for. They disapprove of the pagan sensuality, the *laissez-faire* attitude of Anatole France; they object to France's irony and skepticism, which, one of them says, are the hall-marks of cowardice. They are in revolt, also, against the literary tradition of clarity and simplicity, which ordains that there is one way to say a thing in French and no other. Because Anatole France brought clarity and simplicity to the point of perfection in his style, they are engaged in an elaborate denigration of his manner of writing. It is possible to be interested in their arguments without necessarily sharing them.

THERE is a group of young writers in America which takes its inspiration from the French group who got up *Un Cadavre*. Because the young Frenchmen set Maurice Barrès and think they have discerned one in Paul Elmer More. "At least More has a program," Matthew Josephson told me one night, "he is a moralist, and he is interested in literature only in so far as it is a moral force. He is not concerned with aesthetics; but it would be a mistake to say that he is not a cultured man. We have need of moralists. We have need of men like More, who, even if he is a strict Calvinist, at least has a definite set of values. You may disapprove of his regimen of life, and you may disapprove of his zeal in wishing to impose a similar regimen upon others; but for myself I respect a man with definite convictions, because we have so many people who are without convictions and are at loose ends. One can respect Barrès, because he writes good French and because he believes very definitely in France; but one cannot respect Anatole France, because he doesn't glow with any faith in anything."

As you may surmise, I offered Josephson some argument on this point; for to me Barrès is, in his last phase, an unconvincing demagogue and patrioteer, and our country is full of such fellows. They make things difficult for me; they bring about the enactment of laws which I find idiotic and they establish regulations which I find both idiotic and irksome. In France, the restless young men can afford to admire men like Barrès because there are few men like Barrès. In our country there are not enough men like Anatole France. Rhetorical ardor is not enough for me. A flaming faith which I cannot share does not excite me or set me aflame.

I can witness (as I have often done) a Holy Roller meeting, where the preacher and the audience are animated by a faith which passeth understanding for the women roll on the floor with their dresses in obscene disorder, and I can come away without having been ignited by the flying sparks of zealotry. I left one of the Rev. Billy Sunday's sermons with feelings bordering upon nausea and disgust; though I entertained no doubts about the Reverend Billy's sincerity or about the high temperature of his religious ardor. To me the Reverend Billy seems an ignominious clown, enacting a stomach-turning travesty upon the Christian scheme of redemption; but if he seems to the more religiously inclined members of his audience a veritable St. John of Patmos, producing like a trained prestidigitator sacred truths from a hollow box and can also enthrall them by turning handsprings which produce the visible sweat of his religious endeavors, I can only bow in abject humility and murmur to myself that I am not among the chosen.

From this conviction there proceeds a suspicion that my friend Josephson and his confreres, who would urge upon us the importance of Dr. More, are mentally fatigued and are grasping at intellectual straws. They are in an unfortunate position. They graduated from adolescence, many of them, when the Great War was about concluded. They found their scheme of values disarranged; America was in the turmoil of economic adjustment and there was for the moment little intellectual or artistic interest to be aroused anywhere, because energies were concentrated upon more necessitous things.

These young men, like Josephson, went abroad, after the armistice, met young men like Tzara, Aragon and Soupault, became infected with their ideas, and became in effect deracinated from America. On their return to America they forgot that Aragon, Soupault, Cocteau and Radiguet are—disruptive as they may seem—actually links in a chain of tradition, a tradition which permits one of the bravest of them to begin his book

(Continued on next page)

Contemporary Reminiscences

(Continued from page 72)

with a parody of the first sentence of "Telemaque." And, in a measure, ignorant of Hawthorne, Emerson, Poe, Whitman, Thoreau and of that background of American literature (which is indubitably the literature of England) they have tried to realize an æsthetic and a literary program which is essentially French. What they have forgotten, or what they do not know, is that the French are the most self-complaisant and the most self-sufficient people in the world. The French know almost nothing of German, Italian or English literature, and their idea of the great writers of America are Jack London, Walt Whitman, Edgar Poe (which they usually spell with an umlaut e) James Oliver Curwood and Nick Carter —a most amazing alignment of names. For the rest the French are totally uninterested in the literature that is produced outside of their country. Their factional fights, therefore, have a special local significance, and cannot be translated into international literary issues. . . . Or perhaps they can. Perhaps I am merely an old fellow in his early thirties who cannot sense the momentous revolutions that are going on in our intellectual life. But, at least, like the Paris traffic cops, I am willing to hear out their arguments.

LEWIS GALANTIERE is the native American who is best informed on current and classical French literature. Occasionally one finds an Arthur Symons, a James Huneker, or a Richard Aldington, whose curiosity and sympathy embrace a whole period of French letters, and occasionally one finds an American who has familiarized himself with all the current manifestations of French literature; but it is rare, extremely rare, to find an Englishman or an American who has studied French literature as a practicing French litterateur might study it. Galantière has done just that. I have known him to catch Jean Cocteau in an error in French, and Cocteau, like most Frenchmen who write is less liable to make slips of syntax or grammar than Americans or Englishmen.

If you demand what slip Cocteau made, I shall give it to you. You will find it by comparing Galantière's translation of "Le Grand Ecart" with the original. In the original you will find that Cocteau has written: "Il versa du whisky, mélangea la poudre et but d' une traite. Ensuite, il alla s'entendre." What Cocteau meant to write was *but d' un trait,* which means "he drank it down in a gulp," whereas he wrote "he poured out some whisky, mixed the powder in it, and drank it, all in one movement." Galantière knows, moreover, the argot of Montparnasse and Montmartre as few Frenchmen know it. Frenchmen consult him on colloquial innovations in the language; he can argue with a cabman in the cabman's own patois; he has applied himself with an extraordinary assiduity to the absorption of the French language and French culture. If there is a translation from the French to be done, I should suggest him before any American or French bilinguist I know, for a Frenchman is likely to be unfamiliar with current English or American expressions and an American is likely to misinterpret a French phrase.

At Galantière's house in Paris I met for the first time one of the most gifted of the living American poets, and one of the few authentic lyricists our country has had,—E. E. Cummings. Cummings is an uneven writer, and he is devoid of a gift for self-criticism. Poetry flows from him as from a faucet. Not all of it is good; perhaps not more than a third of it is first rate; but that third *is* first rate. He is a shy and sensitive fellow, high-strung, nervous, and amusing in a somewhat disconcerting way. He takes leads from one's conversation to make the sort of comments that one usually makes under one's breath when one is disinterested. He is a playboy. He is fascinated by an idea he has had to make money out of the ten or twelve thousand American tourists in Paris.

He wants to start a restaurant modeled after the Child's restaurants in New York or the Thompson cafeterias of Chicago and elsewhere. "They must be all tiled, like a bathroom," he says, "with placards announcing the number of calories each portion contains, signs warning you to watch your hat and overcoat. and food which a Frenchman could not eat. Americans would swamp such a place. I would make millions. They would probably erect a monument to me in America, these American tourists who like ham sandwiches and ice cream sodas. And I must devote myself to the serious composition of these charming sentiments which are to be found on the cards one is handed in the Child's restaurants of New York. Who, by the way, is this Child, and why has no one ever thought of making him president of the United States?"



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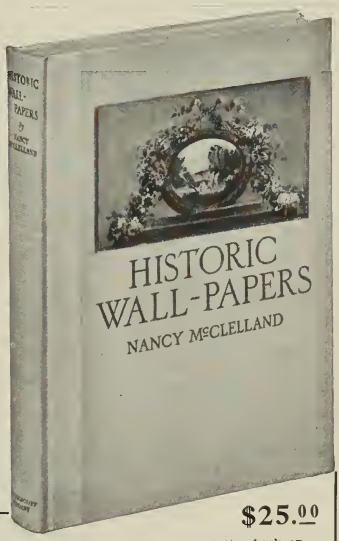
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In the Office

IT takes some little imagination to look through an office window at a whirlwind of snow, blown in from the sea on a sixty-mile gale, and write with easy fluency of the near approach and charm of spring. Just as the word daffodil or robin is sternly set on paper, in comes a contributor, with snow melting from hat and coat, stating the value of his ware with chattering teeth. I turn my face away only to take up a telephone and hear that the stages are not running, and while I contemplate a mile and a half walk through the slush, my maid telephones that some pipes are frozen.

Nevertheless, March is our garden number, and spring is coming, it always has. And its many beauties and fragrances shall herewith be enumerated, in spite of the wild wind outside and the uncertainty of reaching home in time for dinner.

I like to look at our March cover—especially today. It is the quintessence of summer beauty, a bright blue jar filled with larkspur, the color of a June sky, combined with warm yellow-red blooms. Mrs. Albert Herter, I understand, painted this panel in California and the whole canvas has the golden glow of that blessed land in springtime.

Once settled into this March number, it is very easy to catalogue its excellences, for we have gathered its articles from every quarter of the globe, and the gardens shown and beautifully illustrated, are both rare and famous. Whose mother, or aunt or bachelor-uncle does not remember Mary Anderson, her Greek-like beauty as revealed in Pygmalion and Galatea. Today, Mary Anderson is creating a garden in England lovely enough to be a background for her own particular beauty. And in our March number we are showing the first pictures of it ever taken. From Italy we have two quite famous gardens — one, the Count de Medici's, and the other, a beautifully illustrated mountain estate in Tuscany. The gardens of some of our most famous American artists will also be shown and so fine are they, that we realize an artist's greatness is not confined to his studio. A rich and elaborate Connecticut house, the home of Mr. and Mrs. Henry L. Brittain is also shown, in conjunction with its well planted garden.

Perhaps the most sumptuous and certainly an exceedingly interesting garden article will be on the famous estates of Long Island, illustrated with those remarkable photographs for which Frances Benjamin Johnston is famous. We will also show the last of our rare collection of Venetian photographs — old courtyards, in the March issue, through which many famous Venetian beauties, and magnificent cavaliers have passed during the last thousand years to reach the waiting gondola.

Mrs. Herman Rosse, who is a landscape gardener of rare understanding, has written us an article about architecture in the garden, giving us some interesting facts about pergolas, arbors, and pointing her meaning with some good photographs. And Mrs. Amy Murray has told a delightful story called "An Intimate Garden." Some of her most interesting personal experiences in manipulating a not always kind nature are charmingly revealed.

But to go on to the more practical articles in this issue, we present, illustrated, the newest of garden games; we have an intensely important article on the use of gumwood for interior woodwork and furniture. Knowing that this is the time to renovate homes, we have an unusually wise article on paints, stains and varnishes, also illustrated, and we have a page "The New York Shops" on garden furnishings.

And then, of course, our staff of regular contributors of which we are very proud—Nathan for the drama, Rascoe for literary conditions, Macdougall for the last word from Paris and Weymer Mills for London.

* * * * *

We never intend to confine ourselves to talking about ARTS & DECORATION "In the Office," though we usually write a great deal about it. But we are especially interested just now in that most fascinating annual social occurrence in New York, the Beaux Arts Ball, which takes place this year on February 5th at the Hotel Astor. This season it is called "The Winter Circus" and that gives some idea of decorations and costumes. Among the well-known people who are assisting in making it a success are: Whitney Warren, Honorary Chairman, Thomas Hastings, John Mead Howells, Warren Davis, D. Putnam Brinley, Kenneth Murchison, Gari Melchers, Ben Ali Haggin, Don Barber, Frank Crowninshield, Howard Greenley, C. B. Falls, Edward F. Sanford, Jr., Deems Taylor, and Eltinge Warner.

* * * * *

Just as we are going to press we hear the most tragic news of the death of George Bellows. It is impossible for us to present his work in this issue as we would like to. We are opening the press to show a single page of three of his most vital paintings with long descriptive titles. Later on when the memorial exhibition of his work is held and we have heard that this will be at the Metropolitan Museum of Art, a more extended showing of his pictures will be made with an article expressing our appreciation of his importance as a man and an artist.

M. F. R.

Beautiful Antique and Modern House Furnishings

(Continued from page 50)



Man's bedroom of 18th Century Colonial; apartment by M. L. Overton and Erksine Danforth Corporation

Andrew, of London and New York. The great sideboard, discovered in Ireland, is by Sheraton —a remarkable example of his work. A fine old grandfather's clock, bearing the inscription, "George Tyler, Pope's Head Alley, London," stood in one corner; and ten Chinese Chippendale chairs—chairs such as only war and after-war poverty would have brought to America—lent a dignity and richness that only old furniture can give.

bookcases; a burgomaster's chair, very sturdy on its six legs; a Chinese Chippendale arm chair and unique Chippendale waste paper basket, helped to create a room sedate and in keeping with the more dignified taste of the period. Special mention should be made of the fine antique door trims by Lenygon and Morant.



A mediaeval studio, illustrating the designing and weaving of tapestries by the Edgewater Tapestry Looms

Other interesting antiques were shown in an English eighteenth century library decorated by John Weymer in collaboration with H. B. Wiggins Company, and Costikyan and Company, of New York. A rare old pair of cabine-

A Spanish Italian entresol by Raymond Anthony Court and the Orsenigo Company of New York, an Elizabethan living-room by Charles of London, and other delightful rooms included in the exhibit were described in a previous article.

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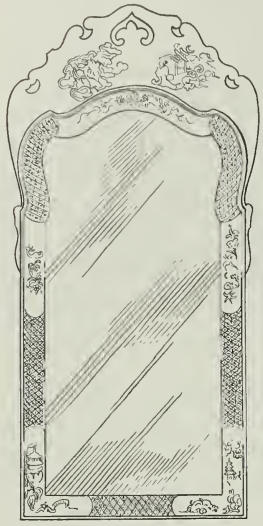
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A Maker of Candles

(Continued from page 58)

"This design is made special—by request — for a Hollywood banquet—it is very beautiful for a banquet — but just think of that lovely lady," he pointed sadly to the dryad on the candle, "burning down and out!"

Mr. Ajello is at heart a humorist, ever ready with a sly quip to lighten the serious fervor of his pride in his work. It is not good to be sad, nor just a business automaton. Love your work, put heart and soul into every detail, and laugh, is his philosophy.

Going through his studio is like going through the pages of a very interesting memory book. "That painting of the Crucifixion hanging there," he pointed to the wall in an adjoining room, "that is the original of the painting on the memorial candle for Enrico Caruso—it is very beautiful. See this candle," he took up a quaint forked candle and held it so that it touched his throat from ear to ear. This is what people burn to St. Blaise when they are sick with the throat — many opera singers burn them all the time to keep them well in the throat. Two years before he died Enrico Caruso came to me for one, for his golden voice. Ah—he was a sad loss!" Mr. Ajello jerked himself away from memories. "Now look at this. It's what they burn in the Russian churches for the Easter ceremony." A tribranch candle decorated with a simple cross and symbolical flower design in black and gold was held up for my inspection. "I'm rushed to death getting those candles ready for Easter, and at the same time all the candles I've promised for Easter weddings and receptions—silver candles and gold candles and all the colors and perfumes under the sun — I'm being worked to death." Mr. Ajello sighed, but there was a jolly twinkle in his eye, that said very plainly that that kind of death was a delightful prospect.

"Now what else can I show you? Ah — yes! How old do you think this candle is?" Mr. Ajello held up a heavy dark brown candle, bent and twisted with time. It looked as if it might have been found in a tomb with a mummy. "From King Tut's tomb?" I ventured. Mr. Ajello laughed heartily. "From King Tut's tomb right here in my workshop. I'll tell you the story. A rich man comes to me and says, 'Mr. Ajello, I want you to make me a candle to fit this candle stick, which I picked up in Italy, it's fourteen hundred years old.' I knew what he wanted, because I know Italy—so I made him this!"

"Are you ever going back to Italy," I asked irrelevantly. "No —no, America is too sweet," he replied. "All my fourteen children were born here—one of my sons was in the war!" He pointed to the bayonet and helmet hung over the fireplace.

"Now here is something interesting," he called me from my inspection of his son's war trophies, "these candles are nine hundred years old, they were used in a church where a miracle happened nine hundred years ago. They're nine hundred years old," Mr. Ajello chuckled humorously, "but I made them three weeks ago for a moving picture company that was making a movie of the miracle. And these," he pointed to some squat wide candles about six inches high, "were what they burned in the lamp posts in New York long ago, I made them for Marion Davies in 'Little Old New York.'"

While Mr. Ajello was speaking, my eyes wandered to a fantastic candle on the mantel piece. Two snakes writhing from a single base. "That," said Mr. Ajello, following my gaze, "was made for a banquet given in honor of a very famous dancer. Before I designed it, I spent an afternoon watching her dance, and getting her favorite perfume."

"And now young lady," the interview was near an end, "I want to make you a present. Which shall it be?" Mr. Ajello held a box of candles in each hand. "Prince of Wales or King Tut?"

Of course I chose Prince of Wales.



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Lace and Chintz for New Window Fittings

(Continued from page 62)

the Chinese element in the pattern of chintz is sure of favor. The best designs of antiquity are adapted to modern uses. Wonderful flower designs are shown after Van Huysum the Dutch painter (who loved flowers so that he immortalized Dutch gardens in his paintings) either in gobelin cloth, a texture of great richness and beauty, or antique linen; these are hand blocked with consummate skill. There are adorable hand-blocked linens after Gainsborough, showing the little thatched cottages of Sussex, where he was born, coupled in a lovely ensemble with his blue boy—and Mrs. Siddons dreaming over a parapet, the latter details reminiscent of his later artistic life. There are still other chintzes, like brocades in richness of texture and design, or resembling beautiful Spanish and Italian textiles, Chippendale stripes, and exquisite bamboo and rock garden pattern after a print by the Japanese artist Toyokuni.



Very simple but extremely interesting draping of a square bay window with inner curtains draped and taffeta drapery hanging straight, an arrangement that solves a difficult window problem

For the illustrations of this article credit is due John F. Patching, the Quaker Lace Company, the Scranton Lace Company, and Witcombe, McGeachin & Company.

China and Pottery with Hunting Decorations

(Continued from page 23)

there are have become rare. Fine old furniture by great cabinet makers may be accepted as a useful part of a heritage and a collection of delicate bric-a-brac of lost ages looked upon as a bright thorn in a crown of ancient lineage, but no sporting iconoclast can gaze at some relic of his ancestor's love of the chase without that same brightening of the eye bestowed upon it by the more enlightened connoisseur. A recently discovered early Bristol mug with the decoration of a gentleman in the costume of 1700 shooting a fox among rocks and crags aroused as much discussion among a group of fox hunters as the discovery of a most precious document of antiquity by erudite authorities. The picture of a fox about to meet his fate by a gun brought about a lengthy argument of what was sporting and what was unsporting.

The days when the fox was considered an inferior animal were brought back. Before Squire Western sat for his portait by Fielding, the hare, the hind, the hart, the stag and the roe buck were chased, but the thief of the barnyard had it his own way and was little worried by the huntsman's horn.

Ancient horns that once ruled famous packs of hounds and mostly lie in dark cupboards of old manor houses are much sought after today. Everything to do with Reynard that will give a house in the hunting countries a sporting air is being collected. Lead foxes, the loot from old gardens, are now mounted on brightly marbleized pedestals, and dominate country house halls. The smart little hunting box can't have too much of Reynard at the moment. It's walls always held prints of fox hunting, mounted heads and each lucky season's brushes, but now its owner wants more of the romantic tale of the fox. The tale of the little gentleman in the red jacket in the souvenirs of fox hunting and fox hunters that have come down to us like the memory of some jolly hunting song—a thing of sylvan freshness made up of all those perfect mornings at the fall of the leaf known to vanished fox hunters.

"Petroushka," Igor Strawinsky's Famous Ballet

(Continued from page 66)

teristic a product of Strawinsky's humor as is the fragmentary allusions to *Petroushka*, whose appearance follows.

"The scene ends with the summary ejection of that unfortunate, and the drum once more bridges the change of scene.

"In the last tableau the Carnival is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them like the episode of the man with the bear, and the merchant's accordion being fragmentary. With the combined dance of the nurses, coachman and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height it is suddenly interrupted by *Petroushka's* frenzied flight from the little theatre. He is pursued by the *Moor*, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators *Petroushka* is slain by a stroke of the cruel *Moor's* sword and a tap on the *tambour de basque, Petroushka's* Showman, having demonstrated to the satisfaction of the gay crowd that *Petroushka* is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the Showman's flute music, the wraith of *Petroushka* appears above the little booth. There is a brief reference to the Carnival figure, then four concluding pizzicato notes, and the drama is finished. From this part, in outlining it we conclude that Strawinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's.

"Even the solid chord blocks in the music of the initial 'Heralding of Spring' recall the manner, though not the melody, of the Russian dance in 'Petroushka.'"

The Metropolitan Opera House has been very fortunate in securing the services of Serge Soudeikine to create the *mis-en-scene* of Igor Strawinsky's Ballet: and we are equally fortunate in securing advance photographs of these scenes to illustrate this article. We understand that the Ballet will be presented in mid-winter, the dancing under the direction of Bolm and the orchestra conducted by Sarafim.

Some of the most interesting of the costumes, including that of the clown, Petroushka, are shown among our illustrations. They have all been created by Mr. Soudeikine, who is not only a friend of Strawinsky, but a warm appreciator of his music. And he has felt throughout this work that it was important for him to make the costumes as well as the scenes in tune with the curious, exotic flavor of the "Petroushka" score. We regret that we could not show the last dance of the Ballet with just the grouping of the figures as it will take place on the stage. We have shown Soudeikine's costumes created for the "Dance of the Nurse-maids, Coachmen and Grooms," but the exigencies of make-up have rendered it impossible to give any adequate impression of the charm of this peculiarly Russian "dance" which takes place on the great square in Petrograd.

It is not often that the scenery for an opera, a play or a ballet is designed with the most profound understanding of people, of times, of the author and composer, but all this has been accomplished for "Petroushka." Serge Soudeikine is at present living in New York, and his work for the Ballet has been done in New York. He also has had the help of Mr. Strawinsky's presence at this time in this country. And if he had not already known the "Petroushka" music by heart, he would have an opportunity to do so within the last few weeks, since it has been played by the various symphony orchestras again and again, and conducted in a most illuminating manner.

An Artist of Russian and Persian Heritage

(Continued from page 36)

sensational, to the vitiating intellectualism of the moderns — and his emerging onto his present unhampered footing. And it is not that he attempted various uncertain tangents of expression. Each phase has been a logical step in the progress of his vigorous genius, which curiously manages to manifest itself, in spite of its sophistication, in most of its original purity.

It was, however, an understanding of Assyrian and Tibetian art that finally freed Gurdjan from old Occidental formulas, centering his art and evolving for him the comprehension that was essential to his esoteric independence.

In the faces and forms of Gurdjan's sculpture one catches a sense of the roundness and rightness of life, sensitively balanced, and timed to the rhythm of released action, more inspiring than the finish that limits classic art. In instilling his work with a feeling of mature peacefulness — even when presenting some very energetic idea— he achieves a detached harmony in which there is no discrepancy between a strong, native impulse and the successful expression of his initial conception. The key to this lies, of course, in the balance between his emotional stimulus and his ability as a sculptor.



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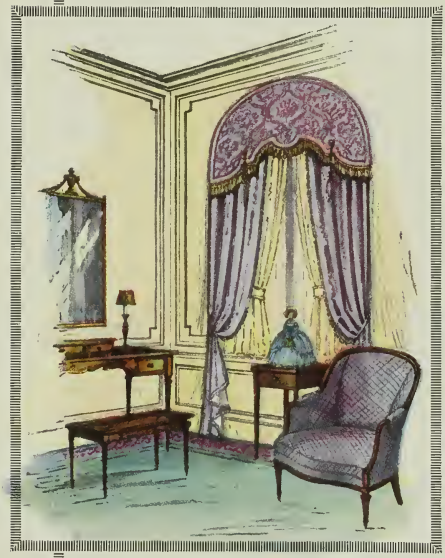
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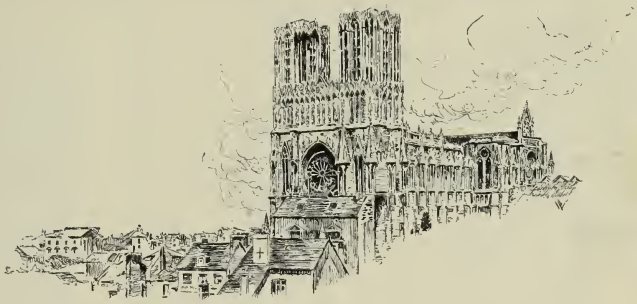
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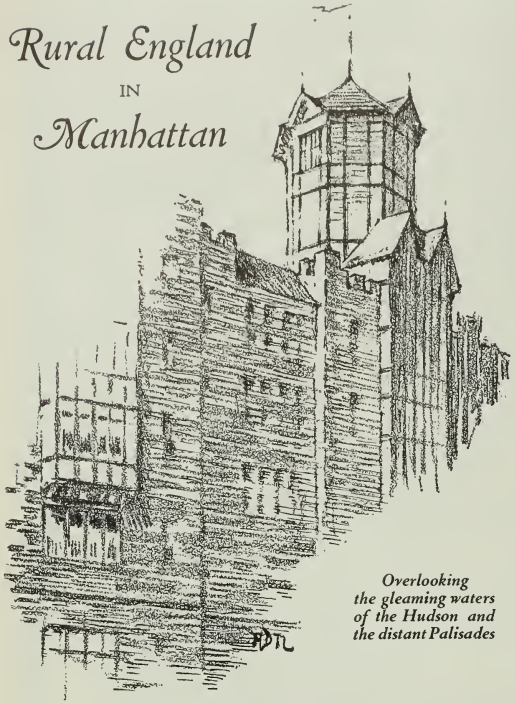
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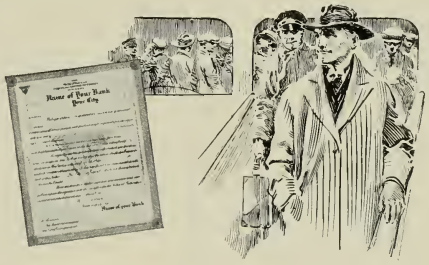
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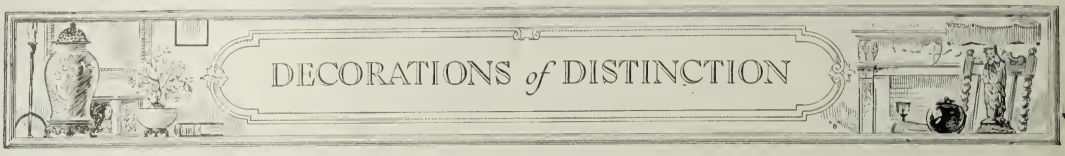
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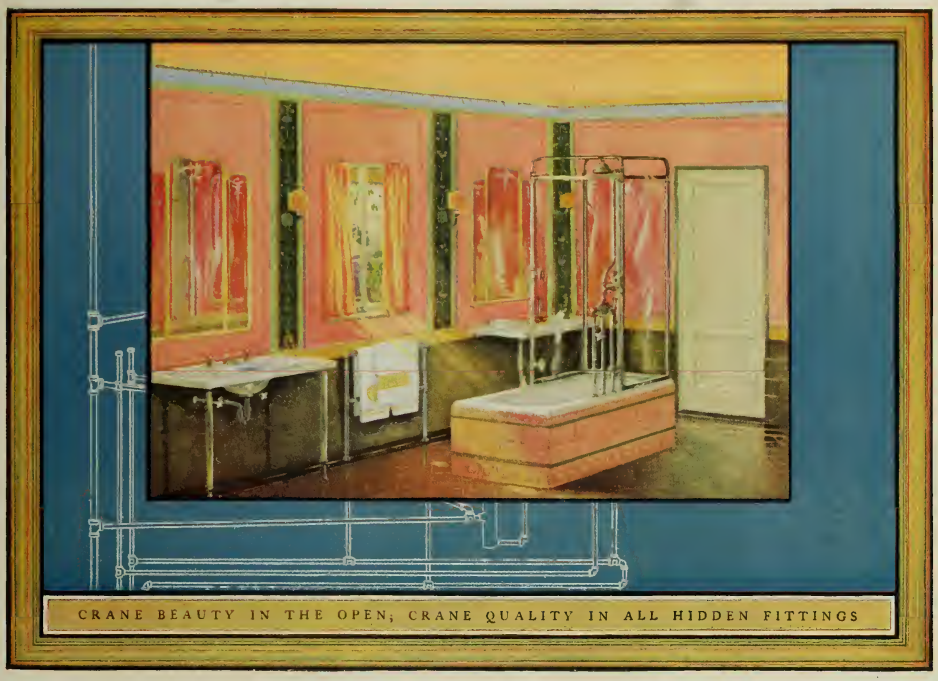
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Crane Neumar Lavatory

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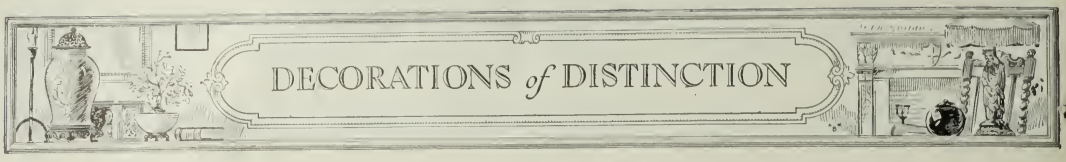
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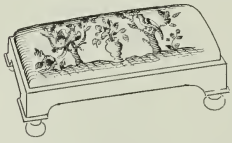
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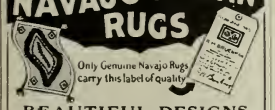
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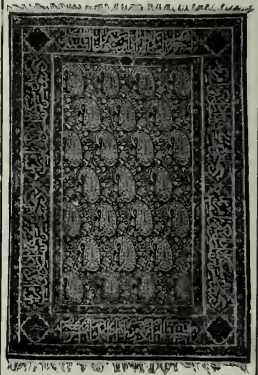
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Philip L. Goodwin, Architect

"Spring"—Decorative overdoor panel for the Oriental Gallery of C. McCormick, by Anthony DeFrancisci

APRIL, 1925

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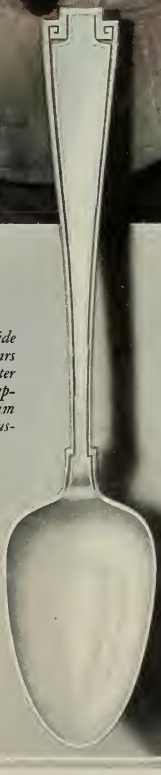
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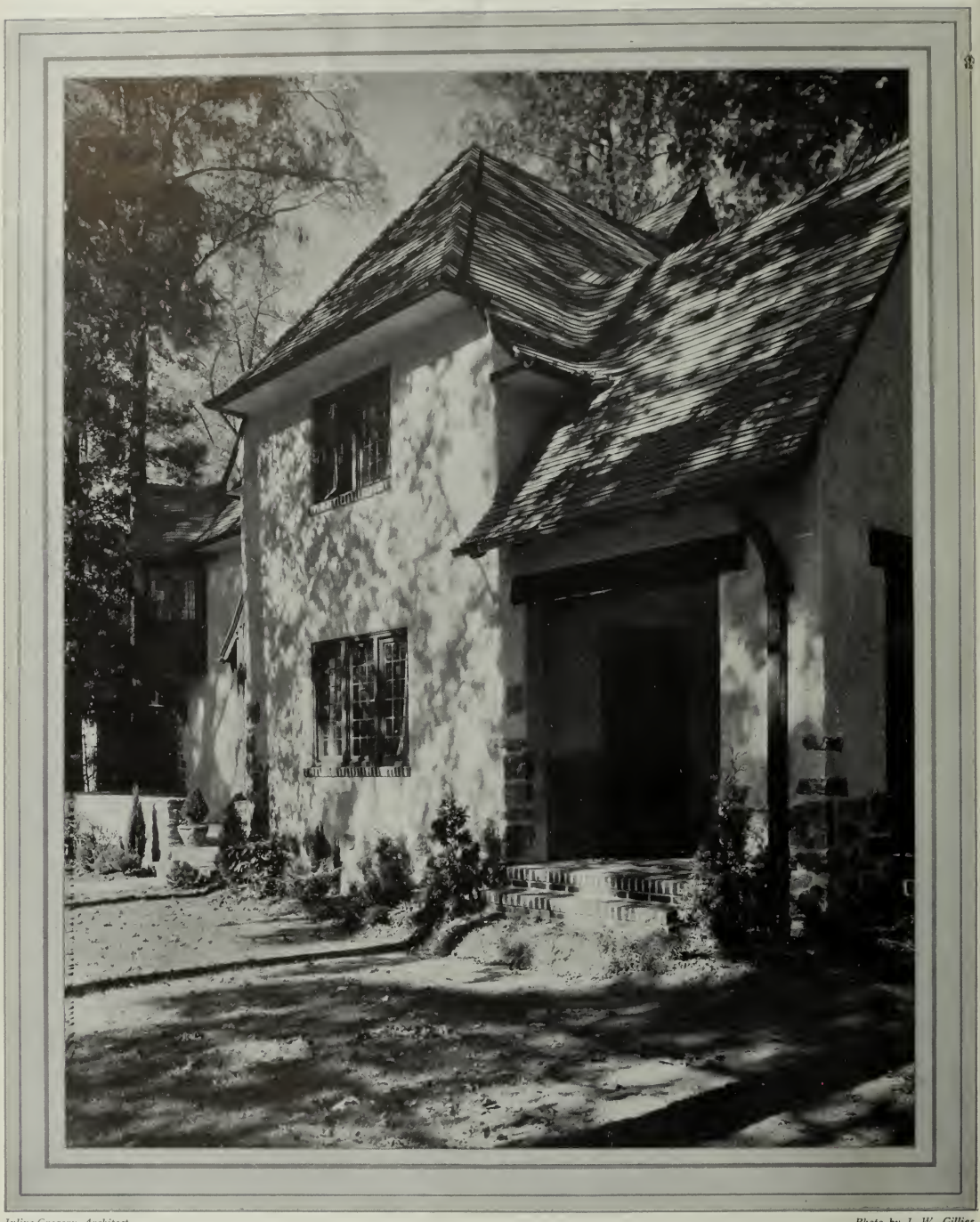
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Julius Gregory, Architect *Photo by J. W. Gillies*

The home of Mrs. Mary McKelvey is essentially the modern American type of architecture thoughtfully designed and brilliantly executed. The combination of materials is particularly felicitious with its stone foundation, stucco walls on hollow tile, its leaded casement windows and roof of wood shingled in waved effect. *Other views of this house may be seen on page 39*



rosvenor Atterbury, Architect; Stowe Phelps & John Tompkins, Associated

The Thompson House at Watch Hill, R. I. An essentially American type of stone architecture with a picturesqueness inherent in its material and construction

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teenth, seventeenth and eighteenth cen-
turies, is hardly more than simple cubes,
with plain roofs of good slope, and with
well proportioned and well placed holes
cut for doors and windows. Start then on
this basis: one to three simple cubes, hip
or gable roofs without dormers if pos-
sible, large plain chimneys, porches that are
porches, and neither abortive pergolas nor
incipient cloisters, and rectangular doors
and windows where they are needed and
of the size that is needed.

The "model houses" now being pub-
lished broadcast in periodicals of vast
circulation are generally the models *not*
to follow, though they are a great advance
beyond the howling jokes of twenty years
ago. In a word, see how simple the house
can be made, not how elaborate. Mul-
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tion; mouldings and intricate details the
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ing off." There are now many books on
Colonial houses and the smaller dwellings
of France, Italy, Spain and England. Get these;
turn to the simplest of all—and then simplify
still further, for we no longer have the crafts-
men who can work out any elaboration.

This same note of simplicity holds in the case
of materials. Half the charm of old work lies
in the materials used; plain brick, stone, wood,
plaster. Half timber work was all right for

(Continued on page 73)



Grosvenor Atterbury, Architect; Stowe Phelps & John Tompkins, Associated

View of the Thompson House through a magnificent stone arcade with a glimpse of the bell tower at the top of the stone wall



A. Platt, Architect

An American type of architecture from every point of view is this modern Colonial house, the home of J. T. Pratt, Glen Cove, L. I. Not the least inevitable part of its beauty is its environment



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The Thompson House at Watch Hill, R. I. An essentially American type of stone architecture with a picturesqueness inherent in its material and construction

misguided pedagogics, but by restoring beauty once more to its proper place in the social synthesis and making it automatically operative in the character of all the people.

In the case of architecture, for example, and specifically in that of house-building, there is no earthly reason why a householder (prospective) together with a good builder, should not produce an admirable dwelling without the aid of a professional architect. I know this is a dangerous thing to say because all recent history stands in disproof of the assertion, but given the acceptance of certain principles it could be made both harmless and true. Let us see if we cannot faintly adumbrate some of these principles.

First of all it seems to me that the great trouble with the domestic architecture of today, whether professional or non-professional, is its general lack of modesty and self-restraint. This fault is aggravated by a most hectic sense of what constitutes the picturesque. Most architects, and all amateurs, never know when to "let well enough alone." They begin and know not when to stop. The best domestic architecture, that for example of Colonial America, or Europe in the sixteenth, seventeenth and eighteenth centuries, is hardly more than simple cubes, with plain roofs of good slope, and with well proportioned and well placed holes cut for doors and windows. Start then on this basis: one to three simple cubes, hip or gable roofs without dormers if possible, large plain chimneys, porches that are porches, and neither abortive pergolas nor incipient cloisters, and rectangular doors and windows where they are needed and of the size that is needed.

The "model houses" now being published broadcast in periodicals of vast circulation are generally the models *not* to follow, though they are a great advance beyond the howling jokes of twenty years ago. In a word, see how simple the house can be made, not how elaborate. Multiplied gables are a delusion and a snare; turrets and bay windows a vain temptation; mouldings and intricate details the lure of the devil of ostentation and "showing off." There are now many books on Colonial houses and the smaller dwellings of France, Italy, Spain and England. Get these; turn to the simplest of all—and then simplify still further, for we no longer have the craftsmen who can work out any elaboration.

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The Stage and Its Wares

A Review of the New York Stage Up to Date

By GEORGE JEAN NATHAN

THE affable Mr. A. A. Milne seems to have great difficulty in stretching out his three-act plays into three-act plays. The latest example is "Ariadne," recently presented by the Theatre Guild. While the curtain goes up and comes down the appropriate number of times for a three-act play, the exhibit is really no more a three-act play than Grant's Tomb is a supper club. It is simply an half-hour comedy spread over a full theatrical evening. The strain on the part of the author, and on the part of the producers no less, is clearly discernible. Dodge after dodge is relied upon to kill time until the eleven o'clock choo-choo leaves for Alabam, Forest Hills or wherever else the subscription audiences are bound. Thus, the servant is made to answer the door-bell and serve tea in terms of a slow-motion camera; what might be moments of effective dramatic silence are converted into full minutes; bits of business are prolonged to the limit; the second act, that might be boiled down to a quarter of an hour to its considerable advantage, is extended indefinitely; and each of the intermissions consumes a whole package of Lucky Strikes.

The half-hour comedy that Milne presents to us in the guise of a full-length play is entertaining; it is witty; it is not lacking in agreeable little strokes of imaginative fancy. But these qualities are lost to no small degree in the wealth of heavy embroidery with which the author has surrounded them. The net impression, as I have once before observed of certain of this same author's plays, is of being invited to dinner and being vouchsafed a lady-finger. The lady-finger, true enough, is a good lady-finger, but even a good lady-finger is not altogether satisfying. Miss Laura Hope Crews is still the fine comedienne she has been these many years, and contributes to the manuscript a performance rich in dexterity. Harry Mestayer and Orlando Daly are amusing in a semi-burlesque way. But, when the final curtain comes down, the audience may be pardoned for saying to itself, "Well, now, what play shall we go to see tonight?"

* * *

Willard Mack's "The Dove," on the other hand, has enough material in it for two or three theatrical evenings. Into this melodrama, ably produced by the M. Belasco, the author has crowded about half the stuff in Samuel T. French's catalogue. And what the author has not put in, the producer has. The result is a three-ring blood-and-gun melodrama containing almost everything but the scene showing Little Eva going to heaven, and the one in which a Sepoy villain, about to stab the British major-general in the lumbago region, is struck down by a rattlesnake. All the rest seems to be included. In one form or another we get the tense description of a horse race, the shooting down of the villain, the lewd advances upon the person of the chaste heroine, the breaking in of the police, the last-minute rescue, the scene in the gambling hell, the throwing of a glass of liquor into the hero's face and his bafflement



Photo by Wide World Studio

Judith Anderson in her part in "The Dove," which is making a sensation in New York today

by the villain, and a score or more of similar stencils. But if one takes the whole simply for what it is and what it is meant to be—and what other way, pray, can one take it?—the occasion is not without its pastime possibilities. That is, if you are one who does not arbitrarily highhat melodrama simply because it is melodrama and not Maeterlinck or Louis Kaufman Anspacher.

Personally, melodrama, if it be sufficiently well done, never fails to entertain the sophomore that lurks in the theatrical heart of me as it lurks in that of every other adult who is not a liar. "The Dove" is by no means a first-rate melodrama, but by virtue of Belasco's hocus-pocus it is at least an amusing one. This is due very largely to its highly skilful performance by Miss Judith Anderson, Holbrook Blinn, William Harrigan and William Norris. Every five minutes one or another of them rescues Willard Mack and his manuscript from failure in the nick of time.

* * *

Henry Bernstein's recounting of the fly-blown *conte* of Holofernes and the Palestine cutie, Judith, locally entitled "The Virgin of Bethulia," is pretty heavy going. After a first act that sticks close to the conventional, save for some eminently snappy sex gabble, the French playwright takes off his coat and sets himself to the composition of an act designed to inflame the customers completely. Unfortunately, however, the act does nothing of the sort, for Bernstein runs so perilously close to burlesque when he thinks he is most dramatically intense that the result is snickers instead of incalescence. What the dramatist has tried to do is to sex-analyze his two central characters. In a small measure he succeeds. But his analysis is phrased in such terms and is accompanied by so much stage anticking that it becomes funny. This humorous aspect is locally heightened by the direction, costuming and acting. The big scene in which the suave amorous wits of Holofernes and Judith are pitched against each other becomes, on the stage of the local theatre, little more than the mewing of two back-fence cats dressed up, respectively, as Julian Eltinge and the Princess Rajah. And the scenes of violent drama suggest less a conflict of will than a bout between two German women boxers. The Holofernes of Bernstein, duly acted as written by McKay Morris, is less the ruthless and virile Assyrian soldier than a contributor to "La Vie Parisienne" and a leader of the grand march at the Quat-z-Arts ball. The Judith of the play is a Follies girl with a momentary seizure of religion. Miss Julia Hoyt brings physical attractiveness to the rôle, but not much histrionic talent. She reads every one of her lines in exactly the same key, and in the funereal tones which so many stage performers believe are essential to the interpretation of biblical characters.

* * *

"Tangletoes" will probably not make much money for its producer; it may, indeed, have departed these shores long before these words of wisdom reach your eyes; but it has enough flashes of merit to render a few words on it not without their point. The author, Miss Gertrude Purcell, has not yet learned how to write a good play, but she has learned how to observe the life around her and how to filter it through her imagination. That imagination is not as yet composed, and the result is sketchiness, but there is in her, unless I am in sorry error, the dawn of a nice dramatic competence. She has drawn the character of her little Broadway butterfly understandingly and accurately; she has hit off certain of her minor characters with good





Photo by Nickolas Muray

Photo by White Studio

A scene from the third act in "The Dove," a David Belasco production

Laura Hope Crews, who plays a fascinating comedy role in "Ariadne," a Theatre Guild production



Photo by Charlotte Fairchild

Blanche Yurka in her most successful presentation as "Gina" in "The Wild Duck"

marksmanship; she has avoided sentimentality. But with these virtues, she has displayed so amateurish a hand at dramatic composition that much of her good work goes for nothing. (Here is still another case where collaboration with some sympathetic talent might have worked to great advantage.)

Miss Purcell's women characters are close to actuality; her men are as far removed from it. The women live and breathe; the men are merely puffing actors. Her story is of a bit of Broadway fluff that floats aimlessly upon the tide of love and sex. Miss Mildred MacLeod, who made an impression in "The Little Angel" and "Tarnish," makes still another in the leading rôle. It is surprising how these young women of the American stage develop, as it were, out of a clear sky. Every season shows us a half dozen or more such girls who offer evidence of talent. And without the benefit of competent direction, too.

* * *

The play known as "White Collars," by Edith Ellis out of a magazine story by Edgar Franklin, has enjoyed a run of more than a year out in Los Angeles. Inasmuch as it is entirely without quality, being simply a hash of familiar hokums, one must come to the melancholy and reluctant conclusion that the artistic influence of the movies is perhaps not all that the champions of the films vociferously claim it to be. Giving ear to these champions, one would be justified in expecting the populace of Los Angeles, the cinema capital, to be aesthetically somewhat superior to the populace of, say, even Altoona, Pa., but the enthusiasm of the Los Angeles kulturistas for the Ellis banalities kicks a hole in the hoop. Of couse, there is another and

(Continued on page 75)



Tor Royal, the Prince of Wales Devonshire country house. This is the east front showing the wall of cream colored stucco, the quaint old storm porch of granite and the granite chimney

Tor Royal, an Eighteenth Century Lodge

This Remodeled House on the Dartmoor, Belongs to H. R. H. the Prince of Wales

By HAROLD DONALDSON EBERLEIN

TO understand and fully to appreciate Tor Royal, it is necessary first to know something of the man who built it and of the circumstances attending its erection. Of no house may it more truly be said that its existence is an embodiment of local history. It was finished in 1798 and it bears witness to the elegant but severely simple taste in architecture that prevailed at that time. It also incorporates certain unmistakable traces of the peculiarly characteristic and virile domestic tradition of the West Country. But, above all, it furnishes an illuminating and suggestive study in composition and is an eloquent exemplar of the quiet elegancy attainable in the country dwelling of small size.

Sir Thomas Tyrwhitt, who built Tor Royal and was its first master, was private secretary to the Prince of Wales, afterwards George IV., and later auditor and Secretary to the Duchy of Cornwall as well as Lord Warden of the Stannaries. In the discharge of his official duties he frequently crossed Dartmoor on his way into Cornwall. Wonderfully beautiful and impressive as Dartmoor is at all seasons of the year, whether in winter garb of brown and tan, punctuated by masses of dour grey rock and glistening thickets of red-berried holly, or when the vast rolling hills are ablaze with gorse, broom and heather, Tyrwhitt saw more than their wild primeval loveliness in these great open spaces of unwalled, unhedged, untenanted tracts of moorland. He conceived the vision of reclaiming at least a portion of the immense waste area and of rendering it profitable for agriculture and human occupancy. He was a man of indefatigable energy and industry and, with him, dreaming was merely a preparatory step to putting the dream into execution. His genius was essentially constructive. He had a veritable passion for making two blades of grass grow where only one had grown before.

For his reclamation enterprise he chose a stretch of the moors between Two Bridges and Walkhampton Commons and here, following tradition in selecting a sheltered valley site, he built Tor Royal. At this house he spent his spare time, performing the long journey thither from London by chaise. It was the centre from which he directed his divers projects, as well as a retreat which he delighted to equip with the refinements of polite life. To his initiative and unflagging energy are due many of the



Detail of the storm porch with its ancient pillars and picturesque roof



Walk and steps leading to the south wing of the lodge showing famous feather-plume vases

roads across the moorland, which were then either newly formed or improved from bridle paths and made possible for wheeled traffic, much as they are today. In addition to road-making, however, "his dreams ultimately led him to create a market-town and to bring a railway from Plymouth" to a spot within half a mile of his house. This market-town he named Princetown in honour of his royal patron and the first building, an inn, still standing and maintained as an hostelry, was named the "Plume of Feathers." This town, made possible by the energetic pursuit of Tyrwhitt's extensive reclamation schemes, is on top of the moor and is one of the highest if not the highest town in England, being more than fourteen hundred feet above sea level.

The railway, which Tyrwhitt fathered, was undertaken in 1819 and finished in 1823. The memory of this achievement is vividly preserved in the plaster decoration that Tyrwhitt caused to be placed in one of the rooms of Tor Royal. The frieze, instead of displaying the complement of classic *motifs* customary at the time, consists of a conventionalized repeat ornament showing Trevithick's locomotive drawing a train of coal and goods wagons, while sheaves of wheat and latticed baskets of vegetables and fruits form an upper line of enrichment beneath the moulding. The same locomotive and train theme occurs again, in slightly altered treatment, in the frieze immediately beneath the circular skylight. This employment of purely contemporary subjects in a conventionalized form for decoration is successful as decoration. But it is more than that. It is richly suggestive, and it stimulates thought. There is no good reason why many another object of purely modern contrivance should not be incorporated in conventionalized decorative treatment far more frequently than is the case.

For many years Sir Thomas Tyrwhitt lived in the household of the Prince of Wales, occupying a special suite assigned to him at Carlton House in London. He was a man of taste and had a due regard for the modes of the princely court and a sincere admiration for the work of Henry Holland. When Carlton House was dismantled to make way for Nash's improvements, Tyrwhitt's liking for Holland's chaste style led him to secure some of the painted doors and several of the marble fireplaces which he installed at Tor Royal. Exquisite as were these bits of salvage from old Carlton House, they were not out of place at Tor Royal for the little house in the wilderness was in every respect instinct with the most urbane refinement.

In its original form the plan of Tor Royal followed the usual arrangement of a broad central hallway with staircase while to the right and left were rooms. The kitchen and offices were in a wing extending backward to the left. At a later date an additional suite of rooms was built to the south and it was probably about this time that the unique plaster decoration, already mentioned, was added to celebrate the making of the railway from Plymouth. The gambrel roof of the central portion was remodelled a few years ago, but otherwise the house is much as it was when Sir Thomas Tyrwhitt occupied it and had transferred thither the doors and fireplaces he had rescued from Carlton House. When Messrs. Richardson and Gill were called upon to deal with the house a few years since their work was rather a restoration than a remodeling and their task was undertaken with a sincere reverence for local traditions.

Tor Royal faces east and is approached by a steep lane coming down from the west, the lodge, a most engaging little granite structure with windows reminiscent of Strawberry Hill Gothic manner, guarding the entrance to a courtyard at the rear. From the upper end of the courtyard tail off the barns and other farm buildings. Beyond the clock tower, with its cupola and farm bell, and the curtain wall at each side of it is a little walled hillside garden into which the back windows of the south wing look. This tower is one of the most characteristic and

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Detail of the railway frieze in the hall of Tor Royal. This frieze consists of a conventionalized repeat ornament showing Trevithick's locomotive drawing a train of coal and goods wagons, with sheaves of wheat and latticed baskets of vegetables



Water tower and bell top overlooking garden and courtyard, the walls of granite rubble and the pillars of granite. The tower is one of the most characteristic features of the place, imparting an air of great dignity and stability

The old lodge of Tor Royal built of granite blocks finished with most picturesque casement windows. It bears witness to the interesting but severely simple taste in architecture at that time



Mrs. Henry Fairfield Osborn

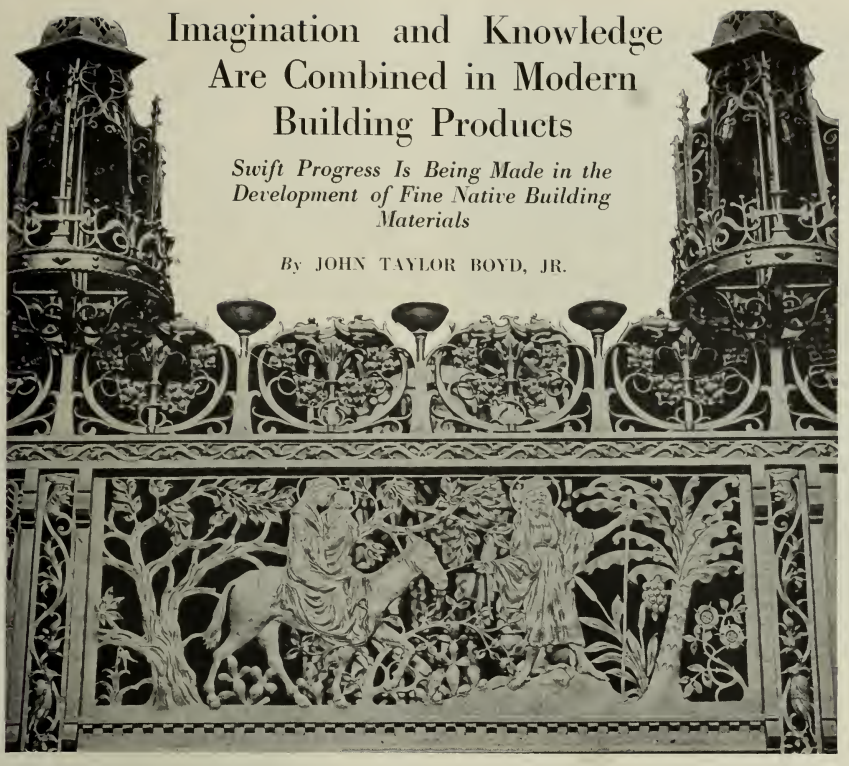


Wife of Professor Osborn, President of the American Museum of Natural History of New York. From a recent portrait by Julian Lamar, shown at the Duveen Galleries and at the Loan Exhibition of Portraits held during the winter at the Seligmann Galleries

Imagination and Knowledge Are Combined in Modern Building Products

Swift Progress Is Being Made in the Development of Fine Native Building Materials

By JOHN TAYLOR BOYD, JR.



Screen to St. Joseph's Chapel in the Church of St. Vincent Ferrar. The frieze on the lower part of the screen is from the old story of the flight into Egypt

The Church of St. Vincent Ferrar was designed by Bertram Goodhue, Architect, and the gorgeous screen of St. Joseph's Chapel was the work of Samuel Yellin, master craftsman

ARCHITECTURE is the art of using building materials in design. No art can be great unless its technique is perfect, and, in architecture, success depends upon the craftsmen as well as on the designers. Unless the craftsmen are absolute masters of their building materials, and unless they work together with the designer in complete harmony, the work of art, no matter how fine in conception, will be spoiled in execution.

Because it is collaborative, architectural technique is complex and difficult. The complexity is made greater by the variety of building materials. The range of building materials is almost limitless. Earth's basic materials are drawn upon—clay, rock, metal, tree and plant in a myriad of products and processes — to supply the needs of man for shelter and for beauty. Since it springs from the earth and ministers to the essential needs of man, architecture is called the mother of the arts. And, being so universal, its technique varied in every region of the world, as nature herself varies, and as man varies, and as he adapts himself variously to his environment.

Architecture has created and has gathered to itself the technique of all the other arts, which, in comparison, seem almost simple. The sculptor cuts his ideal out of rock or wood, using mallet and chisel in much the same manner as he had done all over the world throughout history, changing his technique slightly as the stone is "hard" or "soft," or easily "worked" or is easily fractured. The painter takes brush and paintpot and draws his image. The same is true of those utilitarian arts, so absurdly called the "lesser" or "minor" arts. Their processes have become part of the lore of the human race, and who has not heard, in song and in tale, of the potter's wheel and his clay, of the forge of the ironsmith, and of the weaver's loom?



Harry T. Lindeberg, Architect *Photo by Sigurd Fischer*

This delightful home of Bertrand L. Taylor, Jr., at Locust Valley, L. I., is an example of the extremely modern American architecture. It is an interesting revelation of the American adaptation of half-timber construction to our own type of building. The house has the charm of a century-old English home with the very American ideal of building for sunlight, comfort and convenience

In this marriage-struggle between craftsman and material, one recognizes the cornerstone of architecture. After the designer has imagined his ideal, he must summon the craftsman to make it real, carrying it to perfection in each of a score or more of trades, making it sound and lasting structurally and mechanically, portraying the master's ideal clearly and imaginatively in



Walker & Gillette, Architects

The building materials associated in this home of Carll Tucker at Mount Kisco are particularly harmonious and significant, as each material seems to be used with inevitable purpose and skill

every single detail of masonry, carpentry, plastering, tile, metalworking and glass, each detail in each trade wrought in harmony with the details of the other trades, and all combining to form a single picture—the completed building.

This close union of workers makes architecture intensely human, and wonderfully fascinating. The bigness of the field attracts all types of men—labor, craftsman, constructor, supervisor, designer—men of the strong back, the skilled and delicate hand, the practical brain, the artist's imagination—all one team striving for the ideal of master-building. Nor is their organization too mechanical or too routine, like that of a factory or a business. All construction work is outdoor activity, and it never can be standardized beyond a certain point. Each job is bound to differ somewhat from the last one, bringing new problems to be faced, and always calling upon the workers for more initiative and resourcefulness. Building thus retains the old human flavor of an individualistic economy, and it breeds the same hardy, self-reliant, ingenious, picturesque spirits characteristic of a simpler day. The world has lost something in the passing of the old-time soldier and sailor and fisherman, but, thank God, it still has the craftsman.

Since it is built upon the strongest foundations in man and nature, the technique of architecture is true and vital. As compared with certain other arts, there is less danger in architecture of degenerating into over-specialization or into dilettanteism. The dream of the studio must be wrought in the hard toil of building construction, and the form of the dream must be acceptable to practical men, otherwise it dies, leaving no trace of its existence. In architecture there is almost no opportunity for that exaggerated intellectualism, or that reckless experimentation which is the curse of art in our artificial age. In architecture, an unskilled designer cannot very well defy the technique. Against him are arrayed the mighty traditions of his art, and all the craft-practices which date back to Adam. For this reason, architecture moves slowly and at times it seems to lag behind the progress of its age. But in those rare cases when it appears dormant, it is really only gathering strength and is storing up imagination for some prodigious effort, culminating in a climax of architectural style, like the cathedrals of thirteenth century France, which have been called the loftiest peaks yet reached by human genius.

Thirteenth century France seems far away indeed—lost in the hazes of history. But building still goes on, and never has the world constructed on such a grand scale as it is doing today, particularly in these United States. True, much of this product is mechanical, commonplace and ugly, but with practice comes improvement, and here, in these very pages, is eloquent testimony that Americans can be true artists and exquisite craftsmen. What a vital inspiration is theirs compared with the cold, lifeless products of two generations ago, when architecture began to emerge from its eclipse in the Victorian period! Such brilliant leadership is bound to attract a large following. One may assert that craftsmanship is again on a sound basis in America. It shows rare promise, and it deserves encouragement.



Walker & Gillette, Architects

Apartment doorway showing well-harmonized building materials, wood, cement and brick, the latter used with exceptional decorative effect



Roy Seldon Price, Architect

The home of Mrs. Thomas Ince, Hollywood, Calif., showing a most interesting use of cement, stone, wrought iron and handmade tiles

So practical and so ideal an activity should be taken seriously, yet not timidly. Those who enter into it, whether as artisan or critic or merely as amateurs, should not be appalled by its complexity—or by its ancient traditions, but they should rather be inspired. Imagination, thought and hard work—this is the only recipe for success in craftsmanship. To seek novelty or cleverness for its own sake will not do. You cannot try any attractive trick which millions of people have not tried out long ago. The resources of architecture are vast. You can hardly hope to create a single new motive of design or a new process in craftsmanship which has not been thought out before. But, since those motives and processes already created are without number, your chances of arriving at new combinations and new arrangements, which fit a specific case, are, mathematically speaking, almost infinite. Whatever limitations there are must lie in your own hand and brain.

The most striking success may come in doing some obvious commonplace thing in a distinctive way. To illustrate this truth there is the tale of our most famous cathedral architect, called in by the building committee of a

village parish. The master arrived, approved a site for the proposed group, encircled by a curving hillcrest thick with splendid trees. Then he cast about for a suitable masonry material. Dressed cut stone, he knew, the church could not afford, and the local brick, he felt, would not fit his color-scheme. Suddenly he noticed the old stone farmers' walls around the site and he exclaimed: "We will use that!" The committee were aghast. Evidently their confidence in the great man was for the moment shaken. They told him that "it simply wasn't done." This answer did not satisfy this architect, and, after much argument, he persuaded the committee to try the experiment. The result more than justified his choice. This native stone was a curious, thin sort of brown shale, many of the stones running not more than an inch or an inch and a half in thickness, and so up to about six inches. Several experiments were made in laying bits of sample walls, until a most admirable technique was produced, and was adopted for the walls of the church group, using dressed limestone for trim details.

Here was a striking case of where a local variation in the oldest building material in the world furnished a new idea to the craftsman. How those old Yankee farmers would have chuckled at the "notion" that their field walls were high art! Perhaps they would have been especially jovial over one among them, who took more pains with his walls than the rest, seeming to waste time in getting effects which pleased him—an odd figure, thought slightly queer, whom we will call old man Johnson, the builder of the particular wall that caught the eye of the cathedral architect.

The story of old man Johnson is more than a picturesque incident. It is the oldest tale of the development of the builder's technique, and, along with the legends of the artist, tells the human side of the history of architecture. It seems new to us today, because Americans are only beginning to awaken to art, and hence have been naturally attracted by the stories of the great masters, like Phidias, Michael Angelo and Cellini. They are only beginning to understand the simpler annals of millions of unknown craftsmen, on whose obscure toil the masters' achievements rest. Not all the history of religion is found in the lives of the saints, and it must not be forgotten that Phidias and Raphael were only master-craftsmen themselves, who had risen from the ranks because they had the gift of making dramatic, to the marvel of the world, the humble technique and style of their fellows. Indeed, when viewed in this light, the very greatest periods of art, as in old Greece, mediæval Italy and France, and Renaissance Florence and Venice, are but peaks in a long humble progress of craftsmen and designers made in small towns, villages and countrysides. We are so struck with the glitter of the peaks that we do not see the foothills from which they arose.

This fundamental truth is important for us to understand today, because on it rests the promise of American achievement in art, which, some of our most farsighted leaders and intellectuals are believing, will mark the next big advance in American civilization. Again let it be said, we must encourage our craftsmen, whether the brilliant gifted designers or master-artists or plain old man Johnson.

The improvement in American craftsmanship has been extraordinary and even more promising is the opportunity ahead in exploiting artistically the virgin and inexhaustible resources of the American landscape, with its wealth of building materials, its variety of climate, typography and plant life and its various effects of sunshine. America can turn its designers and craftsmen loose in this mighty new field, where they can discover new beauty, and new possibilities in new materials. They

(Continued on page 68)



Mellor, Meigs & Howe, Architects

An interesting use of stone with brick ornamentation in the residence of George Howe, Esq., Chestnut Hill, Philadelphia. Charming features of this place are the tile terrace and the wall fountain, both of which make for convenience and added charm



Julius Gregory, Architect

Fireplace in the study of Robert M. Haig's home at Riverdale. In this interestingly planned house of Mr. Gregory's the plaster walls are especially significant as proving the rich texture that can be gained with building material



Bertram Grosvenor Goodhue, Associates, Architects

A delightful terrace planned by Bertram Goodhue, for the home of Henry Dater, California. Exceptionally rich use is here made of tile not only for the terrace floor, but for the ornamental designs of the cloister to protect the flower beds and for the pool in the foreground

The New Century Country Club Done in English Style

Decorations and Furnishings in the Eighteenth Century Manner Give an Effect of Simplicity and Great Charm

Decorating and Furnishing by B. Altman & Co. *Photos by J. W. Gillies*

A FASCINATING example of club house decorating has recently been completed in the new Century Country Club at Purchase, New York. Decorations and furnishings are in the English mode of the 18th century—a style chosen because of its simplicity and dignified charm as one admirably adapted to the semi-public character of a club house interior.

The entrance hall is gay and inviting, extending a suitable welcome to members and their guests. Large black-and-white marble squares provide a modish and interesting floor covering—a good basis for the large English oak gateleg table and sturdy panel back oak settle, which with a hanging lantern and side brackets of antique brass, and old English hunting prints against neutral colored walls are all that is needed to complete a delightful decorative scheme.

The lounge is sumptuously furnished. There are handsome William and Mary chairs with gaily crewel embroidery. The wing chairs have snug fitting slip-covers of hand-blocked linen. A particular feature are three, fine oak refectory tables

Charming French windows are the chief feature of the corridors around the patio—in reality an ideal sun parlor. These windows are curtained with Sunfast material to harmonize with the green reed sofas and easy chairs, bright and cheery with their flowered cretonne cushions. Small tables and wrought-iron ferneries add an informal note that will make this, doubtless, a favorite lounging place.

The lounge itself is a spacious room, designed primarily for comfort. Cozy arm chairs and capacious sofas are arranged in hospitable groups, and three fine refectory tables in oak lend an air of weight and consequence to the decorative plan. The coverings of chairs and sofas, which are pleasantly varied, deserve a word of special mention. Some of the chairs—those with William and Mary



A restful living room treated with Sheraton and Hepplewhite furniture, which combine well with the Adam mantel. The upholstered sofas are covered with printed linen. The tables are of mahogany inlaid. The floor is entirely covered with a taupe carpet





A glimpse of the ladies' lounge with its picturesque toile de Jouy curtains, and furniture painted in green and interestingly upholstered and delightful chandeliers entirely of crystal

carved frames, are upholstered in gaily-colored crewel embroidery, others are in green self-tone striped mohair, while a few Queen Anne chairs are in seal red English morocco, and the wing chairs have snug-fitting slip covers of hand-blocked linen. Carved stools and smoking-stands, porcelain and brass lamps with appropriate shades, porcelain bowls and other objets d'art relieve the room of any possible hint of austerity.

The living-room also is as restful and liveable as one could wish. The central feature is a fine and typical Adam mantel, fitted with antique silver finished andirons and accessories, flanked by two comfortable upholstered sofas with slip-covers of printed linen. Another interesting group is composed of a large settle upholstered in printed linen, against which is a very fine mahogany drop leaf table, with two painted and decorated Sheraton chairs on either side. An excellent reproduction of a fine old Hepplewhite secretaire makes an attractive corner, and a number of inviting groups are formed by quaint barrel chairs upholstered in English hand-blocked linens, occasional stools and tables, and comfortable bergeres with loose, down cushions in striped mulberry brocade. Another picturesque arrangement is formed by a long, modern sofa backed by a charming Duncan Phyfe table, on which two ferocious Chinese porcelain dogs and a Chinese porcelain lamp vie in interest.

The floor is entirely covered with a taupe heavy pile chenille carpet, and draperies of hand-blocked linen with pleated valances enhance the charming, informal atmosphere.

Blue and gold, a cool and delightful color scheme, is used effectively in the dining-room. Light gold-colored printed linen curtains in a love-bird pattern drape the windows, the valance shaped to feature the design. These are looped back, revealing draw curtains of Sunfast fabric in a neutral tint.

Shield back Hepplewhite chairs—the slip seats covered in blue and gold haircloth, lend a note of individuality, and the wall panels are appropriately finished in reproductions of early American wall paper depicting Niagara Falls. A small figured blue-and-gold carpet completely covers the floor, while the chandelier and wall brackets are of quaint design, finished in antique gold and decorated with crystals.

In describing the club house, one must not forget the charming little ladies' lounge, or retiring-room, of which the women members are justifiably proud. Here the color scheme is cream, blue and rose. The furniture is delicately painted, and the upholstered pieces are in blue-and-tan-striped moire, while the curtains are an interesting combination of cream-colored taffeta and toile de Jouy in harmonious shades.

In the decoration of the bed chambers there is a refreshing variety—each of the seventeen guest rooms being unique in its color arrangement. The beds are of metal, painted and decorated, with other wooden pieces painted to match. Either an inviting upholstered arm chair or luxurious chaise longue covered in tapestry or armure, provides for comfort, while draperies of flowered chintz, used also as mats beneath the glass tops of the various pieces, lends a note of gayety and charm. Other pleasing details are the wooden cornices of the windows, painted to match the furniture, and dainty porcelain lamps.



The entrance hall of the new Century Country Club, seen below, shows a large English gate-leg table with black oak settle. Electric fixtures are of English design in antique brass



The corridor at the left is made bright and interesting, with wide, round-head windows. The furniture is reed, painted green. There are many tables and comfortable chairs and growing plants along the way

Alfred Bossom Develops a New Skyscraper

This Building Is Based Upon the Ruins of Architecture Nearly Two Thousand Years Old Discovered in Guatemala

AMERICA is doing more architectural work today probably than all the rest of the world put together. She is unquestionably leading the world as regards architectural development. The quality of her work from an archæological point of view is remarkably high, but I wonder how many have realized that there is a most remarkable underlying principle that seems to be demonstrating itself?

For instance, architecture is the result of man's reaction to the climatic conditions and environment under which he lives. Nearly two thousand years ago in the south of North America in Guatemala and Yucatan there was a great race of people called Mayans, who developed a form of art which has similarities in other parts of the world, but no one can say where its prototype is, or was to be found. It started, it reached its zenith and it declined all within a limited area under conditions that were climatically and of a personality very similar to those that are controlling in the United States today, and the result is most amusing.

They built of their own volition certain architectural forms and shapes. America for a hundred odd years made architectural shapes and forms based entirely upon prototypes found in Europe. They formed buildings of a horizontal composition and applied the detail to a vertical composition, the American skyscraper, but the wheels of the Gods seem to have ground themselves into the minds of the communities and as tall buildings became a universal condition laws were made which limited them, defined them and zoned them, causing them to be set back from their building faces, and this is the unique point.

A thirty-five story building designed by Mr. Bossom which shows how this model can be adjusted to practical use in the form of a modern skyscraper



Down in Guatemala at Tikal Maudslay, the English archæologist, took photographs in 1881. From these Mr. Bossom made very careful studies and a restoration of their great pyramid there.

Then he designed a building using similar detail based upon the New York Building Code, and its zoning law of the present time, taking it at its very worse case where we are limited in height at the bottom and not in such cases where it would be naturally sympathetic toward the original construction on this continent.

The three photographs shown on this page are the Maudslay original view as he found the Guatemala Pyramid in 1881, the restoration of the same based upon information that Mr. Bossom collected in studies of the work of these great people. Third, the design of a typical New York building based upon the New York Building Code.



The remodeled pyramid according to Mr. Bossom's idea of its purpose and form



The pyramid in Guatemala which suggested to Mr. Bossom its architectural inspiration

Southern California Has Adopted the Norman Chateau

This Architectural Design Seems Suited to the Pacific Coast in Line, Form and Material

By MARION BROWNFIELD

WHETHER in Quebec, or on the Loire, the French or Norman chateau is as picturesque a pile of architecture as ever graced a landscape. It has indeed a remarkable ability to silhouette effectively. Whether the glory of dawn emblazons its turrets and towers, or the mystery of twilight lends it enchantment, it stands steadfast because of its simplicity and strength of line. The Norman chateau is perhaps more than any other type of architecture, the embodiment of the age-old faith, "a man's home is his castle."

And the feudal idea of a *demesne* or domain, was essentially the motif of constructing a Norman chateau. Whether it was built in France, or in England after the Norman conquest, the moat, portcullis or drawbridge, watch towers and battlements were features that protected a considerable number of retainers, as well as the lord and lady of the castle. Arising in the tenth century, it developed through successive periods from a veritable fortress to the pleasure resorts of the luxurious French nobility.

Its adaptations in the United States have been more especially toward a distinctive, but livable, design in domestic architecture. Yet certain features, undeniably quaint and charming, are usually retained to distinguish these American homes as "Norman" in inspiration. Such characteristics as steep and conical roofs surmounting large towers are as typical as size and simplicity. The strength of Norman architecture lies in strong walls joining the towers, and the wide, flat buttresses. The small, round headed windows made this French castle still more invincible—although the pointed Gothic type followed so closely on the early buildings that many survivors display this shaped window. The historic chateaux of France were built for nobles, and therefore by master craftsmen who decorated them with much individuality, so that while Norman ornaments were crude, the later medieval periods contributed many interesting and varied decorations. Carved ornaments of both stone and wood took the form of corbels, raftered ceilings, castellated walls, foliations or leaf carvings, and the shield or escutcheon bearing the coat of arms to indicate rank. "The Norman builders used a toothed axe to ornament stone." Many walls of stone, brick of Roman design, rubble and rubble stuccoed over, were hung with tapestries as well as trophies of hunt and battle. But "restoration" of many old chateaux has made it difficult to determine the exact materials used in the original building.

The steep roofs helped keep the upper rooms cool and this was doubtless a consideration in the summertime of Southern France. Moreover these upper rooms were usually the apartments of the overlord because less accessible in a siege. The staircase, indeed, of the Norman castle was slowly developed from a ladder quickly drawn in when the invaded threatened to cross the moat surrounding it. But the circular towers became not only watch towers, but the place for building spiral staircases as warfare gradually ceased.

Summed up, Norman architecture represents simplicity, strength and elevation. It has also been aptly called the "semi-circular architecture."



This chateau at Hollywoodlands, California, is an excellent example of the adaptability of Norman architecture to the Pacific Coast

For these reasons it is an especially harmonious type for a hillside home. In Southern California it has been adapted to even small cottages, with artistic effect. But the round contours, and elevations of the originals, have made the hilly country the most charmingly appropriate background.

In a comparatively new community of Southern California, lying picturesquely back of Hollywood and having an average elevation sufficient to overlook Los Angeles down to the Pacific, a sort of chateau-land has been successfully undertaken. In a tract of some six hundred acres called Hollywoodlands, the aim is to favor the construction of picturesque homes of the Norman type. Accordingly, winding drives have been constructed and careful restrictions imposed to keep the general atmosphere of the community as true to period as possible, as will appeal to a practical American with his demand for such conveniences as modern plumbing! Hillside sites, like those on the French *coteaux* or hills, have become much sought after, not for military reasons, but for magnificent vistas, freedom from city dust and noise, and the peace that abides near a skyline.

Each site of course presents an individual problem both in architecture and landscaping. But this insures distinction for each "air castle" that becomes a reality. It is notable in fact that this colony has attracted a number of artists, sculptors and writers who have each contributed something different but interesting in architectural variations. These hillside sites, though dedicated chiefly to Norman ideals, suggest many clever adaptations. In one home, for example, bedrooms have been built in the hillside, with the "hall" on the second or main floor, with the dining room overlooking it on a mezzanine, to give these two rooms the full advantage of an extended outlook.

Other interesting details of the interiors of these "castles" include studded doors in dead oak as well as the heaviest of oak stair treads, circular halls, hand wrought lighting fixtures, hand carved balustrades, private and circular staircases mounted from the outside, parquet floors, leaded windows and English imported window frames. But in still further little ways has the modern builder shown his adaptability. A useful linen closet for example, has foliated carving simulated on the doors, by clever painting of sienna on ivory in a leaf design. Instead of a tapestry hung above a mantel there is a picturesque panel painted in one "castle" that suggests Canterbury pilgrims, but is appropriately "Mission" to harmonize with this California background.

But the chief building mediums of stucco walls both inside and out, with conical and steep roofs of multi-colored shingles are feasible for many another site—beside California foot-hills. There, the salient impression is of soft gray stucco, towers and long French windows, and the soft blue-grays suggestive of Caen stone, sea, sky and age have been created by art rather than Time.

The effect is what pleases, and therefore another castle with a retaining wall ouside, that has been cleverly made to resemble the wall surrounding a moat, with conning towers, adds immeasurably to the picturesqueness of the landscape.

One of the greatest charms of a French chateau has been considered the moats, canals or partially encircling rivers that mirrored and thus multiplied the imposing turrets. In Hollywood-Land, the construction of an artificial lake still furthers the illusion of Chateau-Land, for even though it be a city reservoir, a comprehensive foresting and natural parking plan includes the lake shores as well as the whole community.

"Knights are dust
And their good swords are rust,"

but the romance of history, song and story seems possible in a revival of Norman architecture adapted to the practical as well as the glamorous.

If this appreciation of Norman architecture in the West is as great and sincere as we are led to believe, there is every chance in the world that a vogue for this very sturdy and picturesque type of building will speedily cross the continent and find a following along our hilly towns and cities or more rugged seacoast places to which it seems especially adapted.

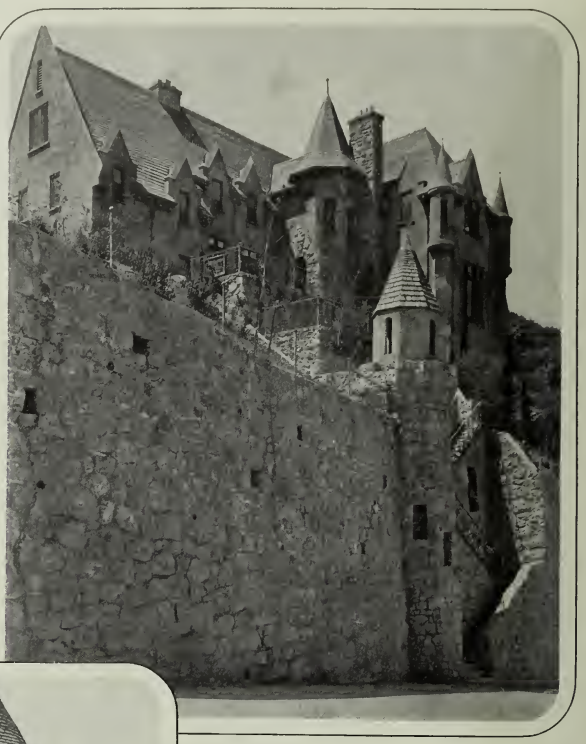
For this reason it may be of especial interest to us to look into its history and growth, for it is a very old type of building that has changed its ways somewhat and modified its ruggedness to suit the different countries it has interested. For while it is essentially and originally born of the Norman ways and days, it has found equal appreciation in England and in southern Italy. It is really a subdivision of Romanesque architecture, but soon after the conquest of the north of France, during which many churches and monasteries were destroyed by fire, the Normans began to rebuild their religious structures on a larger scale.

They accordingly expanded the dimensions, while to a great extent at first retaining the style of the buildings they found in France. They seem also to have borrowed some of their ideas from the Rhine, and from Lombardy, especially the use of vaulting. They carried the architecture of their province and of France with them to England with the conquest, and even to south Italy, where they established a great kingdom in the eleventh century. The leading characteristics of their style were great size, simplicity and sturdiness. They adopted the old Basilical plan of central and side aisles and semi-circular apse, though the square apse was sometimes used in England toward the close of the style. They seized on the tower as a distinguishing feature, and developed it as their style progressed, placing one usually on each side of the façade. The ornaments are simple and of great variety; but the most common and distinctive are the zigzag, billet, chevron, nail-head, etc. The windows and doors are simple, with semi-circular arched heads—the former without tracery. The tympanum of the door-arch is occasionally filled with sculpture. The nave arches are carried sometimes on heavy single pillars in English examples, but more frequently, especially as the style advanced, on piers with shafts. Owing to the great size of the buildings, the architects were unable at first to vault the main aisle, which, accordingly, had usually a wooden roof, the side aisles only being vaulted. In France, however, vaulting of the nave became common after 1100 though not in England.

The masonry was at first rude, the joints being large, and the stones hewn with the axe; but in the twelfth century the technique improved with the use of the chisel. The style prevailed from about the beginning of the eleventh century until the rise of Gothic in the thirteenth. There are many examples in Normandy, the churches at Caen being well-known buildings of the date of William the Conqueror. The chapel in the white tower of the Tower of London is the earliest example of pure Norman work in England. The development of vaulting in the French section of the Norman school furnished the models for the development of the Gothic method of ribbed vaulting, while the English section remained stationary and maintained itself longer than in France, until early in the thirteenth century. The Normans, while good builders, did little in sculpture, painting or the minor arts.

Although the Norman type of architecture seems to carry itself exceedingly well on flat country, it appears equally suited for building on a side hill. Its peaked windows and many towers make it possible to break the roofline without disturbing any sense of architectural integrity. Also one feels from the photographs used as illustrations in this article that the Normandy form of building could be carried out in a variety of building materials, in rough stucco, or rough hewn stone or a combination of the two. Or one can picture stucco and brick combined effectively, and the roof, too, could easily be of tiles or slate; or copper I should think, for that matter.

And so we realize that these houses would not be difficult to build effectively in stony mountains, on the plains or at the seashore. The form would not, of course, lend itself to cities or villages.



A view of the Norman chateau, showing the interesting fashion in which the retaining wall and stairway leading to the building are woven into the architectural scheme



A close-up of the Normandy tower, with its extremely interesting roofline, its good planting and excellent construction revealed

Contemporary Reminiscences

James Stephens: A Faunesque and Lovable Shenachie

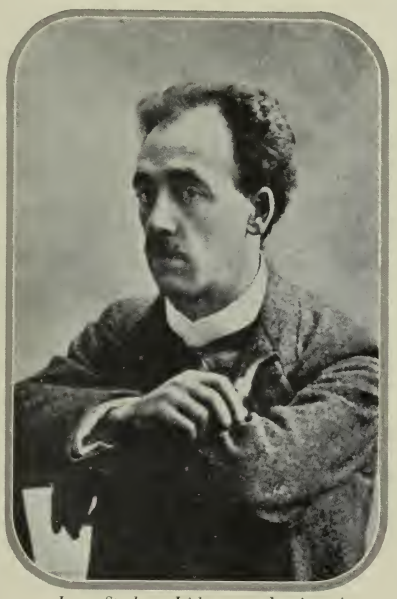
By BURTON RASCOE

WE had waited, Marc Connelly, Joseph Kerrigan, John Farrar and I, at Ernest Boyd's house for forty-five minutes for James Stephens to appear. Our hostess, anxious about the temperature and savoriness of the luncheon she had supervised, was losing patience. She had telephoned the people with whom Stephens was staying and had learned that he had left there more than an hour ago. She insisted there was no use waiting, that Stephens had got lost somewhere, that the food would be inedible if it remained in the oven much longer, and that we ought to sit down and eat. Boyd was all for granting him a few more minutes of grace, recalling that Stephens was, like the Padraic Colums, oblivious of time though punctilious about engagements, and that, if he had started out with the right intentions, he would arrive some time in the course of the afternoon, without fail. Mrs. Boyd leaned out of the window, scanning the pavement five flights below. Suddenly she startled us with a shrill soprano, crying, "Stephens! Stephens! Seumas! *Nous voici!* Come back here! This is the place! Stephens! Stephens!" When she had her breath she told us that he was wandering aimlessly past the door.

Presently there came into the room a Leprechaun if ever I saw one, a bent little figure, not more than four feet ten inches in height, with a long head and a face like a faun's. His ears should have been, but weren't, pointed. His brown eyes shifted about nervously with a timorous and appealing look, like those of a small animal that has been caught up and caressed. His hands were deep in his pockets and this, together with his military heels, gave him a pitched-forward appearance, as though he were thrown out of balance. The vamps of his shoes were so short that they might have accommodated the hoofs of Pan. His mouth was loose and open with excitement, and around the corners was a mischievous smile which combined with the pucker of his brows to make him look like a small boy who had been caught drawing caricatures of the teacher on the blackboard. His nose was short and pugged; his brow high and receding. His upper eyelids were contracted into sharp lines forming triangles. His skin was dark and his hair black and wiry. His age was indeterminable; he might be anywhere between thirty and sixty.

The moment he began to speak he cast a spell upon us as definite as if he had employed mesmerism. The magic of his voice made us respond to every variation of his mood. At one moment he would have us roaring with mirth at some Rabelaisian anecdote and at another enraptured by a poem recited in tones as dulcet as wind among the reeds. He talked to us as though he had known us all his life, indeed, as if he were resuming a conversation that was interrupted only an hour before. He was utterly without self-consciousness, pose, solemnity, inhibitions, suppressions, or affectations. Never have I seen a man who impressed me as being so easy, free and natural, so untamed by society, so untouched by convention, so spontaneous, pagan and joyous. He seemed entirely unrelated to the world of modern men and women; there was something innocent and child-like about the free play of his mind and spirit. Here was a man, I thought as I watched and listened to him, who lived the philosophy expounded in Havelock Ellis's "Dance of Life," who achieved naturally the ability Nietzsche aspired to—"to dance with arms and legs."

He recounted for us, in his delicious Irish brogue and his musical voice in which he is mindful of rhythm, his experiences since he came to America. He has a vein of humorous hyperbole which is convulsively funny. He accompanies his stories with mimetics which are as comical as his words. He acts out his anecdotes with real histrionic talent. At the dock, after facing a battery of newspaper and motion picture photographers, he was, he said, treated to the spectacle of a great group of people fighting among themselves as to who should take possession of him, and finally one of them "captured" him and hustled him into a taxicab. He had an appointment for lunch at Harper & Bros., and just as he stepped out of a taxicab, "A man came up to me and asked me a most extraordinary question. He asked me if I could use a lady's fur neck-piece! I hadn't the slightest notion how to answer him, so I said, 'No, but I might find some use for a pair of blue pajamas.' The fellow stared at me as though he had to do with a madman and walked rapidly away."



James Stephens, Irish poet and writer of fairy stories

At a dinner, he said, a terrible misfortune had befallen him: real money was in his grasp but it had slipped through his fingers. He didn't remember where the dinner was or who was there, and worst of all, he didn't remember who it was who had offered him so much money for half a dozen articles. After the dinner, he said, this gentleman, an editor, had taken him for a walk and told him he would pay a certain sum for each of six articles. The sum had seemed so large to Stephens that he had immediately asked the man to write down his name and address, while Stephens wrote down his own name and address. "And then," said Stephens, "what was my misfortune but that he should pick up the slip of paper bearing his own name and address and I pick up the paper bearing my name and address!" It took us some time to convince him that the payment offered by the editor was less than half of the lowest amount he should receive for any article he was commissioned to write while he was in this country.

He told how he had got on a bus and a man had played a curious little musical instrument, with a bell attached, in front of his face until it dawned upon him that he was supposed to insert a coin in the aperture of it; and when he found a coin of the right size, the machine snatched it greedily. He had been to a dinner and remembered only one man there, and had "fallen in love with him," and this man was Don Marquis, and Marquis had sent him a play he had written about Jesus and Judas, and in this play this fellow had done it—a beautiful play on a difficult theme. And he told us why he had arrived late at the luncheon: he had become fascinated while watching a negro on the street car and had ridden almost to the Williamsburg Bridge (negroes are scarce in Ireland), and when he came back to Nineteenth Street he had forgotten the number and had been walking up and down the street hoping someone would call out to him.

There is great affection in his voice when he speaks of his two closest friends, "AE" and Stephen MacKenna (the Platonist, not the novelist). "AE" he described as "an enormous man, with great dignity of bearing, inconceivably covered with whiskers." With MacKenna he had spent three days before sailing, he said, "and we had a grand conversation. We began at eight o'clock in the morning and continued until two the next morning. Then we would begin at eight again in the morning and continue again until two o'clock. And at the end of those three days we hadn't even scratched the surface of the things we wanted to talk about.

"MacKenna was mad about the radio. While we would be talking, he would put the receivers to his ear and hear, 'The correct way to prepare carrots is—' and he would put the receiver down. A while later he would pick it up and hear, 'And the little mama bear said to the little papa bear—' and he would put it down again. Still hopeful he would pick it up and hear, 'Hot irons should never be used to curl the hair—' and he would put it down. But finally he would get something to interest him and he would clamp the receivers to his ears until he had heard it out."

Oliver Gogarty's parodies, he said, would, if they were collected, make Gogarty immortal; and he recited enough of them to convince us that he was right. Stephen's memory

(Continued on page 70)



Fifth Avenue at Fifty-fourth Street, from a drawing by Frederick Polley

A Typically Modern American Home

A Type of House That in Design, Practical Use of Building Materials, Charm and Comfort May Be Recognized as American at a Glance

Julius Gregory, Architect *Photos by J. W. Gillies*

At the right is shown the south view of the McKelvey house with its beautiful roofline, its unexpected and artistic architectural detail and its extremely well blended building materials including stone, roof stucco, oak timbering and brick. The stone foundation is carried up into the rough stucco walls with great taste and the open timber breaks the wide spaces of stucco with excellent discrimination. The soft thatched roof gives somewhat the quality of an old English farmhouse and the placing of the windows is wise and appropriate. This house is delightfully set on a well-wooded stretch of land yet with sufficient open space for floods of sunlight to pour into the rooms. And the planting against the stone foundation is interesting but not exuberant

(*Floor Plans of This House May Be Seen on Page 83*)





Detail of the entrance to Mrs. Mary McKelvey's house at Spuyten Duyvil, N. Y., showing the roofline of exceptional grace and a close study of the blending of the stone work and stucco



An oriel window placed at the corner of his home gives a fine outlook over the river. It also gives an abundance of sunshine to the bedroom from which it projects

Roofing Facts of Interest to Home Builders

The Use of the Right Material for the Roof of the Country or Suburban Home Is Especially Important

By JOHN E. SEELEY



A remarkable thatch roof done in the modern way is shown on the home of John Bergen, South Orange. Stained shingles produce this beautiful effect, and the colors were matched to weathered straw. N. Montgomery Woods was the architect

ONE of the gratifying developments in present-day architecture is the ever-widening interest on the part of the architect and layman alike in the subject of roofs from the artistic standpoint.

The ablest architects now follow the basic principle of selecting *the style of roof to harmonize* with the architectural lines of the house and *the type of roofing material to enhance* the attractiveness of the residence.

It is a well-known fact to architects that the appearance of the roof can mar the whole effect of the residence, or on the other hand, can greatly add to the pleasing effect by the selection of the *right* roofing material.

The chief factors pertaining to the selection of the right roofing material either for a new residence or for reroofing a residence already built are—(1) distinctive appearance, (2) durability, (3) fire-resisting value, (4) merit in proportion to the cost.

While other countries have each a characteristic style of roofing—the tawny thatch of rural England, the red tile of sunny Spain, the mottled green copper of Gothic structures, etc.,—we, in this country, also have a characteristic roof. The graceful, free lines of a shingle roof have been so intimately associated, from pioneer days, with the architecture of America, that this form of roofing can be properly regarded as typically American.

This is a fortunate coincidence. No roofing offers so many and such varied roofing effects or such opportunities for artistic roof treatment as the shingle.

With special reference to the various types of the shingle roof, roofing materials logically fall into these divisions:

First, the wooden shingles, of which there are a great variety; then the metal shingles, which include copper, zinc and tin; slate, of course, with its infinite variety of shape and color, shingles of asbestos and asphalt, the Spanish tile and the shingle tile. The value of these various shingles to the home builder naturally varies according to the personal taste of the house owner, according to the type of the house, the color scheme, the climate and the amount of money to be invested.

Many changes have taken place in the production of shingles since the wood shingles of twenty years or so ago, but in spite of all the new materials for shingles that have come upon the market, wood shingles hold their own and are among the most satisfactory, durable and picturesque of our roofings. It goes without saying that all wood shingles are not of the finest quality. One selects and chooses here as one does among the metal shingles, as one does among all building materials. Where there is such an enormous increase in the making of homes and public buildings as exists in America today it stands to reason that every home owner, architect



Much of the charm of the roof of this handsome residence lies in the weather-aged appearance of stone slate. A roof developed in the soft, mellow color tones peculiar to this beautiful modern roofing invariably gives this effect



The severe plainness of this stucco house is relieved by the graceful roofline and the delightful blending of color in the asbestos shingles. The effect is definitely decorative, a beauty that might have been born of wind and rain

and builder must know good materials and select for his home those that are up to his own standard of excellence, whether it be for his walls, his foundation, for his roofing or for the inner trim and beauty of his home.

A man who wants durable and permanent roofing for his house will not select shingles cut from tree stumps of inferior, green wood. He will study his roofing problem and whether he is going to use wood or metal, asbestos or tile, it will be a guaranteed quality.

It is worth noting today that the best grade red cedar shingles coming from the Pacific Coast are an excellent product. They are even a better product than were the red cedar shingles manufactured five years ago. If a home owner specifically desires wood shingles he will make no mistake in ordering the genuine red cedar variety. And we should advise him to be absolutely insistent that they be "straight-grained" shingles.

Shingles of excellent quality are also made from redwood of a very durable nature. Redwood shingles possess a certain richness of color and texture not possessed by any other wood shingles. They are more fire-resisting than most other wood shingles, and are especially suited to the dry climate of the Pacific Coast, where the quality of the atmosphere keeps them in prime condition for years at a stretch.

To derive artistic results from the use of wood shingles, it is advisable to use stained shingles—either those previously stained before being used or by "brush coats" after the shingles have been laid, preferably the former.

If one wishes a distinctive and artistic roof of wood shingles, one course of action to follow is to use stained shingles in two tones of the same color—the two tones blending softly each into the other.



The effect of a beautiful old weathered roof is given in this picture by the use of stone field slate in tones usually produced only by rain and sun. This is the home of C. H. Cuno at Meriden, Conn. Frank J. Forster was the architect



For certain types of residences, copper shingles produce a pleasing and distinctive roof. When used in their natural color, they provide a handsome roof in the beginning and as time goes on and darkens them, they take on even greater artistic distinction.



This charming modern cement building is the home of Mrs. Rena Truest, Baltimore. The roof is particularly beautiful and appropriate with its ancient mission tiles. E. H. Glidden was the architect

The second roofing product calling for consideration is — metal shingles. These are of three kinds as previously stated—zinc shingles, tin shingles, and copper shingles.

The newest form of metal shingles is the copper shingle. This deserves sufficient consideration to do it justice.

Copper shingles constitute a contradictory roofing product, as it were. If used for the type of residence suitable for them, copper shingles give a very pleasing appearance and produce a distinctive roof. Copper shingles not only come in the natural color of copper, but in a range of greens, reds, browns, tans, in purple and in turquoise blue. It should be borne in mind that these colors are chemical colors. For this reason many prefer the copper shingles in their natural color, which is warm and

(Continued on page 76)



Reproduction of an antique English lantern of graceful and unique design



Reproduction of a firescreen in the house of El Greco, Toledo, Spain — forged iron work



Yorktown lantern, reproduction of an old English model

The Progress of Wrought Iron in America

The Vastly Increased Use of This Graceful Metal for House Details and All Kinds of Fittings and Furnishings

By MARY MARTIN



Hand-wrought grille forged in silver, copper and iron, owned by E. F. Jones, Jr.

WHAT a wealth of romance clings to the iron worker's craft! What fascinating associations rally around this antique art! There is something that stirs the imagination in sturdy bolts and bars; in gateways that withstand encroachment from without, while they allure with glimpses of gardens within; in graceful balconies suggesting moonlit rendezvous and black eyed señoritas flirting ardently with—fate!

Rescued only recently from the deadly virus of Victorian mediocrity, from competition with the cast iron enormities of that era, decorative iron work has lately achieved a renaissance of beauty, and work now being produced rivals both in design and execution the best that has ever been accomplished.

Certainly a period which boasts of such master craftsmen as Samuel Yellin, Edgar Brandt and Oscar Bach may well be a heyday of the art.

Mr. Yellin has doubtless never been surpassed in this particular field. Combining superb strength with the most exquisite and imaginative detail, his designs show infinite variety, and never fail to give that sense of solidity, of security so desirable in this "sturdy, honest" material. Here is a craftsman who knows the possibilities and limitations of his medium—knows that iron is a material which even in its most attenuated form must convey no sense of instability, a material which from its very nature demands a close following of conventionalized ornament.

No less fascinating is the work of Edgar Brandt, the great French craftsman, which has only recently been brought to America. The most arresting feature of his present style is its uncompromising originality. Mr. Brandt finds inspiration not in the art forms of dead civilizations, but solely in his own creative genius, and the products of his forge are masterly examples of what may be acomplished along ultra-modern lines. Massive iron gates, the central motifs composed of human figures, brought out in gilded bronze; fire screens decorated with the most delightful designs — a faun, perhaps, against a background of budding leaves, a great basket of fruit, a fountain spouting eternally in dainty conventionalized form — these are only a few of his many masterpieces. The delicate, imaginative quality of some of his pieces reminds one of lacework; indeed some of Mr. Brandt's designs have been used for silks with admirable effect.

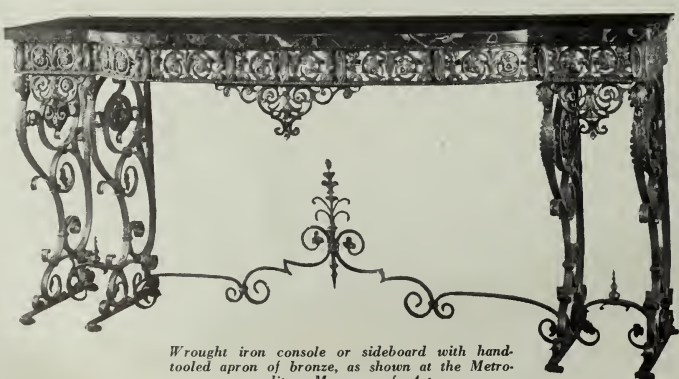
The widespread enthusiasm his work has aroused is in no way unwarranted.

But these are not all. Other skilled craftsmen are in the field, producing sturdy pieces of chaste design, or more elaborate conceptions, with delicate traceries and vines, tendrils and leaves rivaling in their conventionalized beauty the charm and lightness of the original plant.

Oscar Bach, whose original creations are well known, is at present in Europe, where he has established a studio. He recently was offered an opportunity to model a statue of Cosmo 1, first ruler of Florence, to be placed in a niche above his Sarcophagus in the Medici Chapel in Florence.

Architect and decorator are realizing the possibilities of wrought iron work, and are using it to better and better advantage, not only in its more pretentious forms, in public buildings and churches, but in charming, livable homes as well.

Indeed, in homes built after the Spanish and earlier Italian styles, wrought iron work is almost essential to the decorative scheme. Combined with



Wrought iron console or sideboard with hand-tooled apron of bronze, as shown at the Metropolitan Museum of Art



Grille and lantern over a doorway to the entrance of a residence in Portland, Oregon

rough plaster walls, the effect is one of elegant simplicity that could hardly be achieved in any other medium. Graceful stair balustrades, romantic balconies, grilles and gateways, as well as the most delicate and suitable of incidental furnishings, all bear testimony to the utility and beauty of the iron master's craft. Nor is decorative iron work less valuable when combined with other types of architecture—for example, Old English or Colonial.

Naturally the type of iron work employed will vary to conform with the style of architecture — if not actually of the same period, it will at least be closely related in character and feeling. Despite the growing and decided trend away from strict period furnishings, the groping toward new forms in decorative design, this tendency is naturally dependent on the basic art of architecture, and as long as our homes are built after certain definite historic styles, the decorations and furnishings, no matter what the combinations used, must of necessity be in close affinity with the setting to which they are accessories. Decorative iron work is no exception to this rule.

With the wide variety of excellent work now being produced, this harmony is not difficult to achieve. Delightful pieces inspired by the antique iron work of various nations, as well as splendid reproductions, enable the decorator to find just the right thing to enhance any background.

Only recently we saw an exquisite reproduction of a Pompeian stand—the original was used to support a brazier—copied from the genuine antique in the Metropolitan Museum. How well it would fit into an early Italian setting, or combine with Empire or Duncan Phyfe furniture! Near at hand was the exact replica of a rare old Spanish firescreen, with side supports in which dishes might be warmed before the fire. The original is still to be seen in the House of El Greco, in Toledo, Spain!

Fireside accessories of wrought iron are especially fascinating, and one finds them in endless variety—fine old English andirons, delicate fire screens, frizzler sets and trivet stands — each piece carrying a cozy suggestion of home.

In wrought iron lighting fixtures also there is a wide field for choice. With quaint hooded lanterns, medieval candelabra, torchères, candlesticks, chandeliers and wall brackets of antique or modern design, there is no excuse for not finding the right type of fixture to harmonize with any period of decorative art.

Among the most delightful modern pieces are those which draw their inspiration from the English or Italian Gothic—charming imaginative conceptions decorated with quaint heads and curious little beasts.

Our own excellent Colonial iron work is not neglected, but is being reproduced in all its rugged simplicity and strength. On one of the side streets of New York is a smithy producing this type of work — a smithy which has all the old-fashioned atmosphere of Colonial days. At the forge stands the "unhurried smith" of olden time, and if his breech and jerkin have changed to open shirt and slouchy trousers, his leather apron is the same. Just the same, too, are the pieces of hardware that are hammered out on his forge. The owner of this delightful plant has for years collected specimens of Colonial hardware, with the result that he has a notable collection of antiques, to which his workers have ready access.

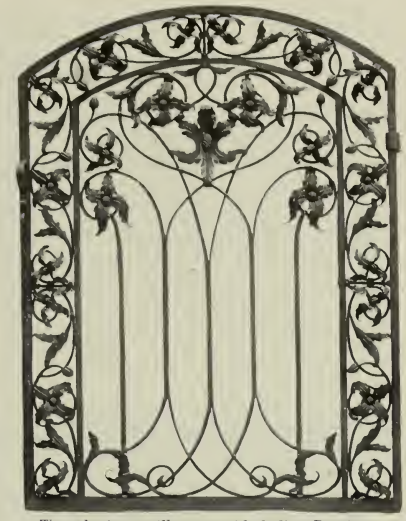
An infinite variety of fascinating pieces are reproduced—all of them pure Colonial, sturdy and symmetrical in design. Candlesticks and warming pans, knockers, latches and door straps—each piece is a testimonial to the stout good taste of our ancestors.

It is perhaps not strange that people living under primitive conditions, as did the early colonists, have in many instances wrought iron into shapes and patterns more closely in keeping with its innate properties than have later and more cultivated races. Other examples

(Continued on page 70)



Wrought iron gateway leading to the courtyard of Samuel Yellin's workshop in Philadelphia



Wrought iron grille gate with Italian Renaissance leaf borders, executed for Holabird & Roche, Architects, of Chicago



Reproduction of a hand-wrought firescreen, the original of which is on view at the Metropolitan Museum of Art

Flower Paintings from Old English Gardens

Frank Galsworthy's Present Exhibition Includes Many Studies of Beautifully Combined Flowers, Painted with Great Skill and Affectionate Interest

JUST when New York seems knee-deep in March, with snowstorms and fog and slush, with east winds and an endless procession of galoshes, along comes Frank Galsworthy from England, with his wonderful collection of flower paintings—paintings of homely flowers, and aristocratic flowers, paintings of whole gardens on great estates, and little friendly bouquets in old-fashioned jars.

His first exhibition was held down on Long Island, a sort of harbinger of spring. With Long Island wind-swept from the seas, hidden under banks of mist, there Frank Galsworthy displayed his most recent paintings of poppies and larkspur, of phlox, of roses, campanulas, iris, lupins,



A painting by Frank Galsworthy of the six-hundred-year-old house where he lives in Surrey and paints most of his charming pictures



Courtesy of the Ehrich Galleries

The old laburnum tree in the Galsworthy gardeu recently blown down

flowers called rudbeckia, which I wot not of, and peach blossoms and anemones.

In a recent review in a French magazine of Galsworthy's work, I was surprised at the enthusiasm about his rather old-fashioned bouquets; because I think as a rule, French people are apt to think of flowers decoratively or in connection with some tender rendezvous; while you can see Galsworthy's bunches of flowers in little chintz sitting rooms, or carried to afternoon prayers. In this French paper I read, quite quaintly, "that Galsworthy's great *passion* is the garden, that he is a master of color, that he has delicacy of touch, that he is indeed a true interpreter of the flower world." Then the writer becomes so carried away with his enjoyment of Galsworthy that he speaks of the "sumptuous beauty" of his color. And this, of course, is not true. There is nothing sumptuous about his feelings for flowers. Nor is he a brilliant colorist as we see color today.

He is essentially, however, the gardener in the studio. He knows flowers. That no one could ever question. However well he *paints,* I am sure that he *plants* equally well. I can picture him early in the morning, working with the gardener, talking of soils, of seeds. I can even imagine that he would not be above weeding his flower beds, pruning shrubs and trees—in other words, a garden lover. I am sure he knows all Latin flower names and uses them reverently, not unctuously.

I find that Mr. Galsworthy has been a Member of the Royal Horticultural Society in England for thirty years. That he has exhibited the world over and that his flower paintings are in the possession of almost every true flower lover.

I am told that for some twenty years of his early life he was a successful architect. I am sure that in those days he always planned the gardens for his houses, or perhaps houses for gardens would be nearer the truth. His own house is some six hundred years old. We are showing a picture of it in this article, reproduced from a painting by Mr. Galsworthy, and we are hoping in our May number to have further views of "Green Lane Farm," in Surrey, so that we can see just the sort of garden which Mr. Galsworthy has elected to surround his own house with; because, although the pictures will be mainly of the house, I am sure that they will all include beautiful vistas of the gardens in bloom—and what could be lovelier than an English garden painted by an English flower lover.



"A June Gathering"—peonies, habranthus, a rose called rubrifolio, campanulas and allium



A midsummer bouquet of perennial phlox

We are also showing one picture of an old laburnum tree in the Galsworthy garden. This painting was made in May when the tree was in full bloom with the glorious border about it of lupins, iris and other spring flowers. Mr. Galsworthy told me, looking very sad, indeed, that since his painting was made this magnificent tree had been blown down by a mighty storm from the sea. I could see that he felt the "going of the tree" most profoundly. And *so* one must feel about trees and flowers to make beautiful gardens and paint flower pictures with a world-wide audience.



A flower painting by Frank Galsworthy called "Spring" in which he has grouped double cherry blossoms, narcissus, magnolia, pink Japanese cherry and anemone



"Summer," by Frank Galsworthy, associating single hollyhocks, Love-in-a-mist, African marigolds, and an interesting and unusual plant called tigridia, which only lasts in flower about four hours



"Autumn" by Frank Galsworthy—Michaelmus daisies, chrysanthemums, sun flowers, rudbeckia, berries of the Bryony with brilliant fall leaves



"Winter" by Frank Galsworthy, a bouquet mostly of berries and seed-pods with a few chrysanthemums and branches of the berried berberis and cotoneaster

Plays and Personalities in Paris

With Art and Music As Well—Interestingly Illustrated

By ALLAN ROSS MACDOUGALL



Figure in stone by John Storrs



"Landscape with Cows in the Foreground" painted in his new method by George Biddle



Possibly profile figure by Storrs

ALL Paris is flocking to see her, the latest musical comedy star. Her name? Why, Yvette Guilbert! Yes, Yvette Guilbert, who used to sing ballads at the Cabaret du Chat Noir in the nineties: the woman of whom de Goncourt wrote in his famous *Journal* under the date, March 6th, 1895:

"The evening comes to an end with 'La Soulard,' by Yvette Guilbert—a song with which the singer shows herself to be a great, a very great, tragic actress, able to bring deep pain to one's heart." The same Yvette just a little stouter than she was in the days when the sharp crayon of Toulouse-Lautrec set down her attitudes for all posterity or when the young man about town, Arthur Symons, hearing her sing at the Ambassadeurs one Sunday during the Féte des Fleurs wrote an unforgettable sonnet in which he speaks of her singing:

"The Pity of all unpitied human things."

Well, in this year of grace, 1925, she has, like the great artist that she is, renewed her youth. She is drawing all Paris to see her in the rôle of the mother-in-law in an ancient musical comedy "Les Amants Ligitimes." And she has conquered the heart of the "populo" of the faubourgs by her comic acting in a popular serial movie: "Les Deux Gosses." It is a veritable joy to hear her sing the witty words and see her act her rôle at the Theatre de l'Etoile. She is incomparable! She is one of the great artists of the world on whom Time — bewitched no doubt by her unfailing genius and charm — has laid a light finger. Watching her the other night for the second time, I thought of an old Hebridean folk-saying:

"A short giving with the gold, a long giving with the song; not far goes the golden coin in a crowd—to a world of folk goes the song."

Many of Madame Guilbert's auditors in America will remember one of the songs she used to sing, the old French folk-song: *"Malbrough s'en va-t-en guerre."* And what a poignant drama she made of it! Now comes along a young dramatist, Marcel Achard, and on the song has built a rollicking farce-comedy. With Queen Anne—who is far from being dead in the play!—a truculent and rusey Duke, the fair Duchess who is loved at once by her poetic page and strong-minded Queen, and the four officers of the Duke, Marcel Achard has written one of the most delightful of the season's dramatic novelties. And to further enhance the value of the treat there is the *music descene* written by George Auric. That most erudite and original member of "Les Six" has composed for a small orchestra a series of seven short pieces that match admirably the *Gallic* spirit of the play.

Auric is forging ahead as a composer. His ballet, *"Les Facheux"*, presented last season by Diagileff at the Champs Elysees Theatre had such a success in Paris and London and in Germany that the Russian impresario has commissioned him to do another for his season that opens soon at Monte Carlo. And when the success of *"Malbrough"* is *epuisé* the actor-manager Louis Jouvet is to mount Jules Romains *"Marriage de M. Trouadec"* with incidental music composed by Auric.

Another young French composer who has just had a real success is Max d'Ollone. His opera *"Arlequin,"* in which Vanni-Marcoux plays the leading rôle, has just been sumptuously mounted at the Paris Opera and at present it is playing to packed houses. No small part of the interest is due to the acting and singing of Marcoux. For whether he plays Boris Goudenoff or Don Juan or the father of Louise, he always has a following who truly admire his rare baritone voice and his rarer gift of creating and acting interesting characters.

Undoubtedly, too, a part of the success is also due to the excellence of the libretto written by Jean Sarment. As yet, not much has been heard of Sarment in America. As far as I know, not one of his works has yet been translated into English. But his day will come, for he is one of the most noble and gifted of all the younger French dramatists. Although but 27,



A New Mexico landscape done in the new method by Marsden Hartley

he has written, besides a novel and the book for *"Arlequin,"* four highly original dramas. One of them, *"Je Suis Trop Grand Pour Moi,"* is in the repertoire of the Comedie Française and for a young author to have even one act accepted by the First French Theatre is indeed a great honor. Another of his plays, *"Le Marriage d'Hamlet,"* has lately been played by the author and his young wife at the Second Theatre Francais l'Odeon. A third — his first and most famous — *"Le Pecheur des Ombres"* is at present being played by the author-actor at Dullin's Art Theatre, *L'Atelier*. Surely not such a bad record for a comparative child in the dramatic world!



"The Happy Island," a cross-stitch tapestry, by George Biddle

The Opera of Paris where the Sarment-D'Ollone work is going its triumphant way, has just celebrated its fiftieth anniversary. The great and ornate architectural mass due to the genius of Charles Garnier, was first opened to the public in January, 1875. To celebrate fittingly the event, a grand gala performance was given at which the leading artists of the house sang scenes from *"Les Huguenots"* and *"Hamlet,"* while the corps de ballet danced "Sylvia." All of which was very nice; but the memorable joy of the soiree was the revival of Lully's *"Triomphe de l'Amour,"* an opera-ballet created for the distraction of the court of Louis XVI in 1681. It was last played in Paris in the year 1791!

The present revival was due to the Lullyist zeal of the composer, Andre Caplet, and it is mounted with much luxe and skill. The artist, Maxime Dethomas, who is a specialist in the art of the *Grand Siecle,* has designed the costumes and decors worthy of the subject and all the roles are taken by the leading artists of the great opera. Seldom has such perfection been attained. There is about the *"Triomphe de l' Amour"* all the earmarks of its epoch, but there is also a delicacy, a noble grace and a pure musical beauty that are seldom found in the hectic products of these latter days. One wonders, seeing the enthusiasm of the audience before it, why such gems of musical art are so seldom presented. In the vestibule of the Opera are statues set up to honor Lully, Gluck and Rameau, but they are not very often otherwise honored, but having their masterpieces performed on the stage of the edifice. It is true that Rameau's *"Castor et Pollux"* was done a few years ago and had a fine reception and that the same composer's *"Les Indes Galantes"* is promised in the near future. Gluck's *"Armide"* is also promised. We wish the promises quick realization!

Sometime ago I wrote of the exposition of a group of young American artists which was expected to take place in Paris. It is now an accomplished fact. At the Galerie Briant-Robert six American painters and two sculptors are exhibiting their works to the Parisian art-lovers. And not only are the connoisseurs of Paris showing a legitimate interest. From Vienna has come an invitation to the group to exhibit in that city and tentative advances have been made by both Berlin and Munich. One of the interesting things about the exhibition is that it is the first time that a French Gallery has of is own accord extended an invitation to a representative group of American Moderns. All other American shows here have either been backed financially or else they have been official affairs packed with the work of highly successful artists.



Courtesy of the Kraushaar Gallery

A famous painting of Yvette Guilbert and Oscar Wilde at the Jardin de Paris, by Toulouse-Lautrec

The members of this new group are all well known in the Advance-guard of American art. And whatever one may feel personally about their work, one is forced to admit that it has at least youth and vigor. There is Marsden Hartley, poet as well as artist; Jules Pascin, with a growing reputation on both continents; Maurice Sterne, who is also showing at the same time in Rome at the Salon two rooms of his work; George Biddle, whose South Sea studies are still fresh in the memory of Americans and who is now meeting with success in Europe; and John Barber and Paul Burlin, both young and personal. The sculptors are John Storrs of Chicago whose abstraction in stone cause much diverse comment, and Hunt Diederich, who is showing several of his decorative wrought-iron screens.

It is to be understood, of course, that this little group do not imagine that they represent the whole of modern American art. Their constitution was rather hasty and they hope that next year — for it is planned to make the exhibition an annual event in the Paris Art world—they will have the assistance of the best that the art of America today has to offer.

Editor's Note: We thought it very fortunate that at the time we are going to press with this article we discovered a picture of Yvette Guilbert by Toulouse-Lautrec, perhaps the very one Mr. Macdougall had in mind. It was, of course, painted years ago when Oscar Wilde was a pet in Paris and when Guilbert and Oscar Wilde used to dine together and make restaurants famous.

It is difficult to associate this particular study of Guilbert with the young French girl of her first successful days in France or with the Guilbert we have known here in America the last eight or ten years. And yet, of course, Toulouse-Lautrec must have seen her looking just like this one sprightly evening with her elaborately done hair and huge puff sleeves. While in costume, Wilde might have looked very much as he does in the picture any time within the last thirty years so little caprice have men's clothes shown.

It is also an interesting fact that just at the time Guilbert was having her almost miraculous return in French favor, Toulouse-Lautrec is becoming talked about again on two continents. A wonderful exhibition of his paintings of those fascinating days in Paris is being shown this month at the Wildenstein Galleries, probably the largest exhibition of his art that has ever been brought to this country. It has made a sensation and brought to us a realization of how much our draughtsmen today owe such artists as Toulouse-Lautrec, Degas, not to mention the great Steinlen and Daumier.



A conception by a French decorator of the discovery of America, a well-known toile de Jouy of 1790

Famous Eighteenth Century Toiles De Jouy

This Rare Collection of Old French Decorative Fabrics Is in the Possession of Mr. Harry Wearne of New York

By WINIFRED WILLSON

WITH two excellent collections of Toiles de Jouy on view simultaneously in New York — one at the Arden Gallery, the other a feature of the recent exhibition at the Waldorf-Astoria, one may safely assume a revival of interest in these fascinating French printed fabrics of the Eighteenth Century.

When in 1903 Alexander W. Drake sold his collection of printed chintzes at the American Art Galleries, the lure of Toile de Jouy had not yet tempted the American collector to any great extent. Besides Mr. Drake, about the only other enthusiasts at that time were Mrs. William D. Frismuth, who has since presented a collection to the Memorial Museum of Philadelphia, and the Misses Hewitt, who have been fortunate in procuring some fine documents for the Cooper Union Museum in New York.



French printed fabric designed by Carle Vernet about 1790. Its title is "Bon Vin et Biere." This design is unquestionably influenced by old English prints

Now Harry Wearne, president of the Art-in-Trades Club, has gathered a fine and representative collection which delighted thousands attending the exhibit at the Waldorf; many other private collectors are in the field; and the recent tastefully arranged exhibit at the Arden Gallery served as an inspiration to those who appreciate these quaint records of another age.

Not only interesting from an historic standpoint, they furnish a fascinating study of subtle and intricate design, enhanced by the beauty of exquisite detail. It is only natural, in view of the fact that they are rapidly becoming rarer, that some of these old chintzes should be virtually priceless.

The history of French printed fabrics may almost be summed up in the name of "Oberkampf." There were, of course, other manufacturers in the field, but of all those in Europe who created textiles, Christopher Philip Oberkampf was by far the greatest. It is from his factory at Jouy-en-Josas, near Versailles, that the fabrics he manufactured take their name.

In France, as in other European countries, the art of printing on linen or cotton fabric was introduced from the Orient. It was an art known in Egypt as early as 70 A. D., when Pliny the Elder described the process then in use among the Egyptians—a process almost identical with that used for the marvelous Indian prints of the 17th and 18th centuries.

"Garments are painted in Egypt in a wonderful manner," he reported. "The white cloth is first stained in various places, not with dyestuffs, but with drugs which have the property of absorbing colors. These applications *do not appear* on the cloth, but when the



A famous toile de Jouy by Oberkampf printed in 1760 in polychrome with a wood-block process



A curious old toile de Jouy, showing at the left a chariot in which is seated Marie Antoinette in swift pursuit of whom is an angel bearing a crown for her

cloths are afterward plunged into a cauldron containing the dye liquor, they are withdrawn fully dyed. It is wonderful that although there is only one dye in the cauldron, the cloth is dyed in several colors, according to the different properties of the drugs which have been applied to different parts — nor can the colors be afterward removed."

Reaching its highest perfection in India, the art spread westward to Asia Minor and finally to Europe. It was introduced into Holland by the Dutch East India Company, and from there spread to Germany. By the close of the 17th Century Augsburg, Bavaria, was noted for its printed linens and cottons. About this time the art was introduced into England, but its development was long retarded by the opposition of the silk and woolen weavers. At their instigation the importation of chintz from Calicut (the root of the word calico) was prohibited, and a heavy revenue was placed on English calicoes. It was not until 1831 that all duties and prohibitions were repealed.

In France the industry met with similar opposition. Indian chintzes were introduced in the 17th Century, and soon became the height of fashion. Active opposition on the part of the silk and wool trade, however, soon resulted in the prohibition of imports, followed by a more drastic measure of prohibiting the cotton printing trade in France. In spite of this opposition (or perhaps because of it) printed goods became more and more fashionable, and smuggling and illicit printing became more lucrative than ever.



Modern salon decorated with toile de Jouy in the French manner by E. A. Belmont



This print is widely influenced by Italian decoration of the early nineteenth century. It was made in 1810

The early French prints were almost entirely cheap imitations of the expensive imported toiles peintes. The effects were gained simply by printing the fabric with pigments, rather than by the Oriental method (adequately described by Pliny) of using madder and other fast dyestuffs in conjunction with suitable mordants to combine with the coloring agents, and fix them onto the cotton. When fresh and new, these goods resembled the Indian chintzes at least sufficiently to serve the mode.

Oberkampf, however, soon introduced more satisfactory methods, and undertook the printing of calicoes in fast colors—at first mere copies of Indian prints, but later introducing beautiful and original designs made for him by the most famous French artists of his day. To mention only a few, Boucher, Greuze, Pierre, Prudhon, the three Vernets (Horace, Carle and Joseph), Phillipe de la Salle and Jean Pillement considered it an honor to execute his cartoons.



A toile de Jouy from Alsace very early nineteenth century, probably the work of Steinbach, Koechlin and Cie of Mulhouse



A French sitting room also decorated with French cottons by E. A. Belmont

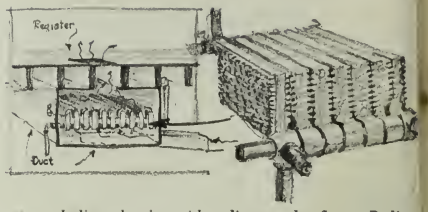
The son and grandson of dyers, it was only natural that Oberkampf should have been an enthusiastic student of the craft. When only eleven he was stirring the colors in the dye vats—and soon graduated to more important duties. In 1752, when he was just fourteen, his father opened a printing works of his own, and Christophe, who was intelligent and industrious, was able to be of real assistance. A few years later he was sent to tour France in search of new dyeing methods, and in 1758 came to Paris, where he secured a position in a chintz printing works at Clos-Paon, owned appropriately by M. Cottin. It was not long before he had completely revolutionized M. Cottin's methods, and introduced ones which permitted the printing of calicoes

(Continued on page 74)

Decorative and Practical Heating

Harmonizing Modern Methods of Heating with Decorative Schemes

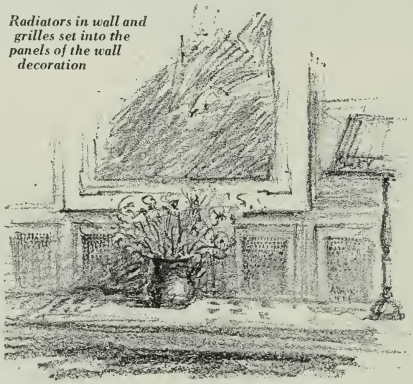
By H. VANDERVOORT WALSH
Professor of Construction, School of Architecture, Columbia University



Indirect heating with radiator under floor. Radiator built for efficiency and not appearance

IT is not a hard problem to make the open fireplace an artistic method of heating a room, because it is very old, and its traditional forms have become a part of the history of the race. Dramatic and historical incidents have been woven into the very brickwork of this source of heat. It has become the symbol of the home, and has glorified the fire, framed it with honor and made it the central feature of the decoration of a room.

But this method of heating is not efficient, for a good portion of the heat goes up the chimney, it causes drafts, it warms only one side and it keeps us busy feeding it with fuel. Our modern mechanical sense in the early stages conceived of the stove. While this was much more efficient than the fireplace to heat the home, it was a new visitor. It was ugly for it had no traditions and it was a nuisance for it sent out fine ashes to cover everything. Consequently the next step in its development was to remove it to the cellar, and carry pipes from it to the different rooms. The outlets of these pipes were covered with grilles for protection, but the dark holes demanded attention, and a problem of harmonizing the register with the decorations began. Then later the very efficient idea was conceived of distributing heat from the boiler in the basement by circulating water or steam through pipes, which could be much smaller than air ducts. This required a radiator in the room, as a terminal for the pipe, to give out heat.



Radiators in wall and grilles set into the panels of the wall decoration

Now the problem of the ugly radiator is no different than that offered by a hundred other new mechanical devices which have no traditions. There is the phonograph, the radio set, the telephone and the electric light fixture. We either try to make the mechanical *form beautiful in itself* or *cover it up with some other form,* related to the traditions of the past. Notice the concealing of the phonograph and its horn inside a cabinet that resembles some antique bit of furniture. Observe the electric light resting on the top of fixtures that hold fake, dripping, wax candles. Then, we cannot help being amused at the telephone that hides beneath the hooped skirts of a doll, dressed in the fashion of our grandmother's time.

We are stumped, artistically by these new mechanical things, and have not yet learned how to make them beautiful. Thus we are in the age of concealment. We know that the radiator is ugly, even though it is much better than it used to be, but we have not carried its form to that stage where it can safely be made a feature in the room as the fireplace.

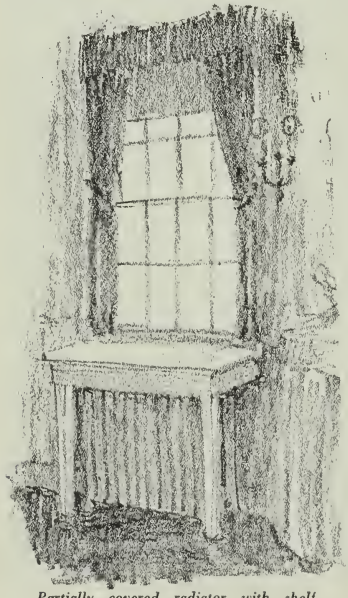
When this heat unit is frankly set into the room, it embarrasses the decorator. We cannot place furniture too near it, for its dry heat ruins the varnish and opens the joints. If it is placed against the wall, it demands the attention of the eye, for it refuses to be unimportant, because its function is one of the most useful in the house. It gives out heat, and, to the eye, this means that where heat is, there also is light. Instinctively, then, we turn our eyes to the radiator, and resent its lack of glowing warmth. The heat from it also carries up particles of dust, causing the walls and ceilings near it to become dark and grimy. Dirt, too, collects under the legs and in the interior crevices of the radiator. We all know the defects of these radiators, but there are still some decorators who claim that the only way to handle such a rebellious bit of mechanism is just frankly to admit its presence and place it where it can do the work in the most efficient way. This is certainly one possible solution of the problem, but the most difficult. Let us consider some of the advances that have been made along this line.

We can say with assurance that the position of the radiator, if exposed, should be under the windows. In the winter, the cold air that leaks through the cracks will be deflected upward by the warm current of air rising from the radiator. Thus drafts will be partially overcome if the window is opened a little for ventilation. Then, too, the dust that ordinarily collects on the walls and ceiling behind a radiator, will, in this position, only settle upon the window drapery which can be cleaned more easily than the walls. The radiators which are designed for this position under the window are low, inconspicuous and *much more efficient than the tall radiators,* usually placed against the wall. Such window radiators give out more heat units per square foot of surface per hour than do 38-inch high radiators.

Now another advantage of using a window radiator is that it interferes the least with the placing of furniture. If a recessed panel is built beneath the window, the presence of the radiator is even less noticeable, since it does not take up floor space. But, better than the window-radiator is the column, wall-radiator, suspended from the wall under the window on concealed brackets. If the sill of the window is reasonably high, this is a practical solution, and no floor space is concealed where dirt can collect. Such radiators are very simple in design, and when painted to match the wall are not apt to upset the decorative scheme of the room.



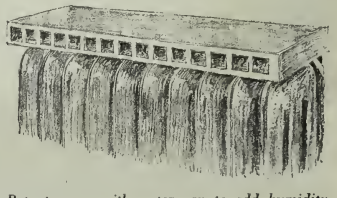
Covering with grille in front reduces efficiency about 20 per cent



Partially covered radiator with shelf reduces efficiency from 3 to 5 per cent

There is a very common custom of painting

(Continued on page 82)



Patent cover with water pan to add humidity to air

A Silk Brocade in the "plein-air" brilliance of Modern Color

MODERN artists of the loom, like their brethren of the brush, are bringing to their work more and more of Nature's luminous harmony.

This silk brocade is a particularly felicitous example of the use of this out-of-door or plein-air color in a floral design. The soft moss-green of the foliage, the limpid shades of rose, blue and maize in the floral motifs, give the fabric the refreshing vividness of an armful of flowers.

While it is an example of an early XVIII Century fabric, this brocade is primarily French in its conception. The characteristic flat treatment of the design, however, shows the English Georgian influence—the colors stand out softly and clearly against the black gros-grain ground with none of the shading of its French prototype.

This type of brocade for hangings and upholstery brings to the somber richness of a panelled room a saving clarity of color.

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Visiting the Art Galleries



Courtesy of the Ehrich Galleries

"The Skyline of New York," one of Dorothy Rice's interesting pieces of sculpture



Courtesy of Frederick Keppel & Co., Inc.

"The Pilot," from an etching by Charles H. Woodbury

"Old Turkish Street," from a water color by Jane Peterson, now the property of the Brooklyn Museum (At the right)



Courtesy of the Ehrich Galleries



Courtesy of the Macbeth Gallery

"Road to the River" from an oil painting by E. W. Redfield (at the left)



"Fountain Figure," a delightful piece of sculpture by Brenda Putnam, which was awarded the Avery Prize in the Architectural League Exhibition of 1924

Courtesy of the Arden Studios

The perennial popularity of velvets and velours for overhangings in private houses as well as clubs and hotels is due in a large part to their rich deep color tones which give such a delightful contrast to the lighter fabrics that serve as undercurtains.



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Old Cotswold Roofs in Detail

Some of the Most Famous and Picturesque Roofs in England Are Chosen for These Illustrations

By ROGER WEARNE RAMSDELL



Fig. 2. A Cotswold roof which has been made tight without metal flashing

SOMEBODY once called roofs "house hats." This bit of pleasantry had more in it than a mere facetious quirk. The likening of roofs to hats is certainly apt enough in one respect. No single article of personal apparel more than the hat really affects the appearance and makes or mars the style of the wearer. No single feature of the composition more strikingly than the roof affects the aspect and character of a house, or, in fact, of any building.

The effect is conditioned not only by the lines or shape of the roof, and its relation to the rest of the structure, but also by the materials used and the way in which they are employed. It is patent, therefore, that anyone who at all regards the bearing of a

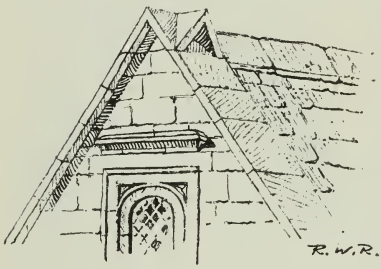


Fig. 3. A gable finished with flat coping stones, an interesting rain-tight construction

house cannot be too solicitous about all the minutiae of structure, material and style, in connection with the roof. It is most important to remember that the little things count quite as much as the big things. Sometimes, indeed, they count more. The little niceties of roof usage play a significant part no less in respect to structure than to style.

There are two reasons why some intimate data regarding the details of roof structure and style as practised in the Cotswolds are of timely interest and application. First, within the past fifteen or twenty years, there has been a steadily increasing admiration for the Cotswold type of stone domestic architecture. Of all the traditional modes of English domestic work, none is more agreeable and satisfying. Furthermore, there are many places in America where the local building materials lend themselves to a successful rendering of this style of house and where sundry other considerations make it appropriate. As a result, there have been not a few admirable adaptations of the traditional Cotswold mode. It is a style that distinctly stimulates the imagination of both architects and laymen, and its appeal is not pictorial and romantic only but, what is far more to the point, it offers much that is eminently practicable and useful for assimilation. Without wishing to copy or exactly reproduce old Cotswold models—that would be mere silly mimicry, indefensible and stupid—the architect and the layman alike often find it valuable to know how certain little things were done, how certain nice points of construction were ingeniously compassed, in the prototype about to be adapted to new uses and new conditions. Such knowledge time and again helps to solve problems that arise and suggests new and agreeable methods.

Second, the old Cotswold roofing practices are full of suggestive value that can be turned to good account for devising new and independent developments. In the Cotswold tradition, with the exception of occasional thatch, stone tiles or "slates," as they are locally called, were universally used for covering the roofs. These "slates" are made from thin layers of the same limestone of which the walls are constructed. While it may not be feasible either to get or to use stone "slates" for American houses, nevertheless the methods followed in using the stone "slates" are directly and satisfactorily applicable to the thick slates of graduated sizes and varied coloring — the *real* slates—that are so much employed and so generally admired. It is well to remember, therefore, that whatever is said in the ensuing discussion of stone "slates" and the methods of treating them is equally applicable to the real slates of the variety alluded to.

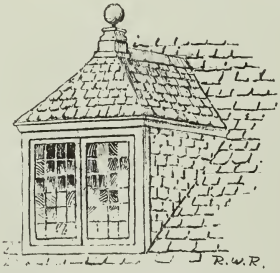


Fig. 5. A very characteristic type of small dormer seen in the Cotswold

The stone "slates" of the Cotswolds are obtained by leaving large blocks of the freshly quarried limestone exposed to the weather during the late autumn, winter and early spring. The moisture absorbed freezes and in freezing expands and loosens the laminations. Late in the spring tapping with a mallet splits the stone into thin layers which are then hewn to the desired size and shape for the roofing "slates." Holes are driven into the upper edge of the "slates" and into these holes oak pegs are tightly fitted. By the projecting ends of these pegs the "slates" are hung from the laths or batten strips laid horizontally across the rafters, being kept in place by their weight. For the largest and heaviest "slates" two holes and two pegs or pins are used; for the other "slates" it is deemed sufficient to have one hole and one pin.

When the roof is composed of "slates" of graduated sizes, the sizes gradually diminishing from the largest at the eaves to the smallest at the ridge—and many of the best old roofs are laid in this manner—the horizontal laths or batten strips from which the "slates" are hung are closer together at the top than at the bottom, according to the length of the "slates" they support.

In many instances the under sides of the "slates" and the oaken pins by which they are suspended from the battens are plainly visible from inside the attics and lofts. At other times the shallow spaces between the batten

(Continued on page 72)

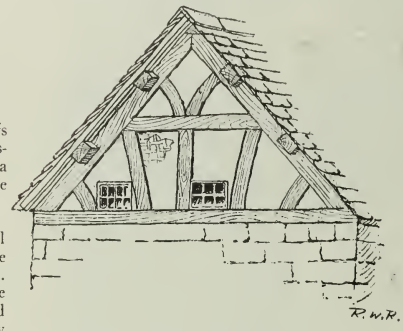


Fig. 7. An ancient roof projecting beyond the half-timber construction and plaster wall



Fig. 6. A Cotswold roof devised to secure head room in a low chamber without carrying the ridge too high

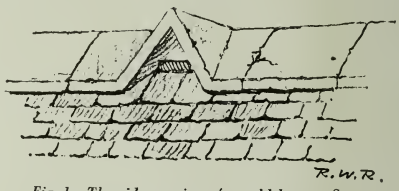


Fig. 1. The ridge coping of an old barn at Snowshill with gable-shaped openings at intervals



Fig. 4. A roof where the interstices between the end slates are stopped with plaster to keep the wind and rain from driving in



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¶ The creation of such an environment demands not only the trained judgment of experienced decorators but every facility for producing the furniture, lighting fixtures, fabrics and other incidentals, without which so distinguished a setting would be devoid of interest.

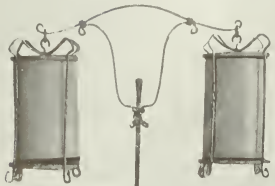
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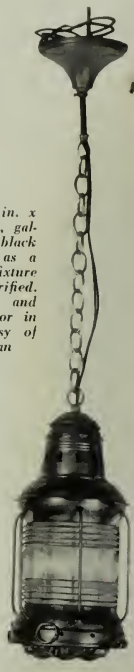


Wrought iron garden lanterns with antique verde finish, intended to stick in the ground wherever required. The lanterns may be lighted by electricity or candles. Courtesy of the Arden Studios

(Below) Venetian XVII century iron candlestick, height, 32 inches. Unique in the beauty and delicacy of its design. Courtesy of Mrs. Wiltbank



An effective Easter dinner-table decoration is this petal-trimmed basket filled with favors beneath a crepe-paper pond-lily. The handle of the basket is bound with delicate green taffeta ribbon held by bunches of yellow tulips. Courtesy of Mayfair Playthings



Ship lantern, 6 in. x 12 in., in brass, galvanized iron or black finish, suitable as a porch lighting fixture when electrified. Magnifying lens and glass rosette door in bottom. Courtesy of J. A. Lehman



(Below) Hand wrought iron garden chest, antique finish. Weather and rain proof. Top 10 in. x 18 in., height 24 in. Suitable for keeping papers, books, smoking articles and other personal accessories in the garden. Hand wrought iron smoking stand, antique finish with removable tray. Diam. 14 in., height 19 in. Also made in tea table size. Courtesy of The Treasure Box







(Above) Green painted wrought iron garden table, 30 in. diam. 30 in. high, with wrought iron chair of original design. Polychrome glazed terra cotta bowl, 8 x 13 in. oval with cream ground and green and yellow decorations. Courtesy of the Howard Studios



Reproduction from a painting of the estate of Mrs. Harold I. Pratt, Glen Cove, Long Island, by Frank Swift Chase

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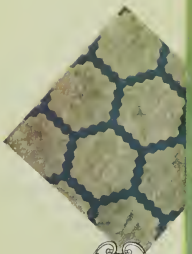
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Above—Belflor Inlaid Pattern No. 7101/4

At Right—Belflor Inlaid Pattern No. 2047/2



A Miracle in Home Beautifying

SUCH a glowing color-scheme—such complete unity! Notice how ingeniously the furnishings, although of several types and periods, have been brought into harmony by adequate wall treatment and, particularly, by the cool, quiet dignity of the flooring.

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Distinctive Designs—Ask us for the *Belflor* Folder which shows the distinctive patterns in their rich, natural colors. They'll suggest so many ways to make your home more beautiful.

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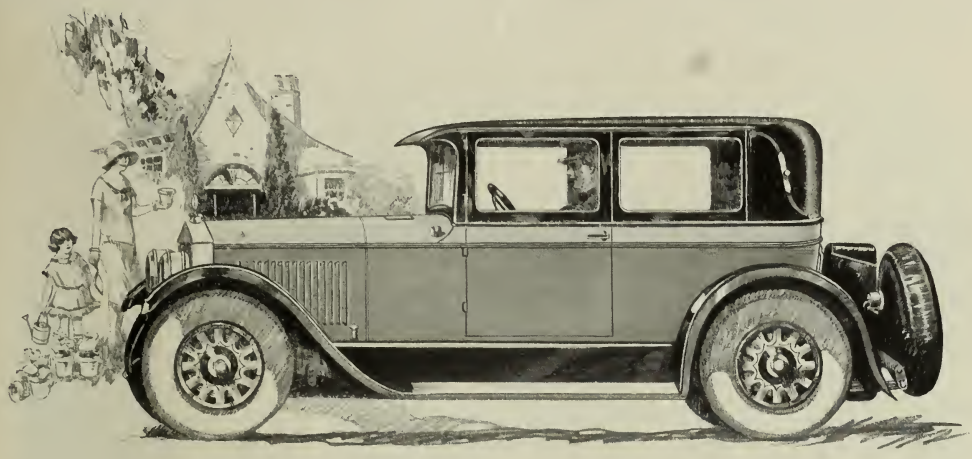
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Above—Belflor Inlaid Pattern No. 2047/1

Below—Belflor Inlaid Pattern No. 7103/3

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A Medium Sized Stone and Clapboard House

An Inheritance in Style From Colonial Days in New Jersey



Charles M. Hart, Architect

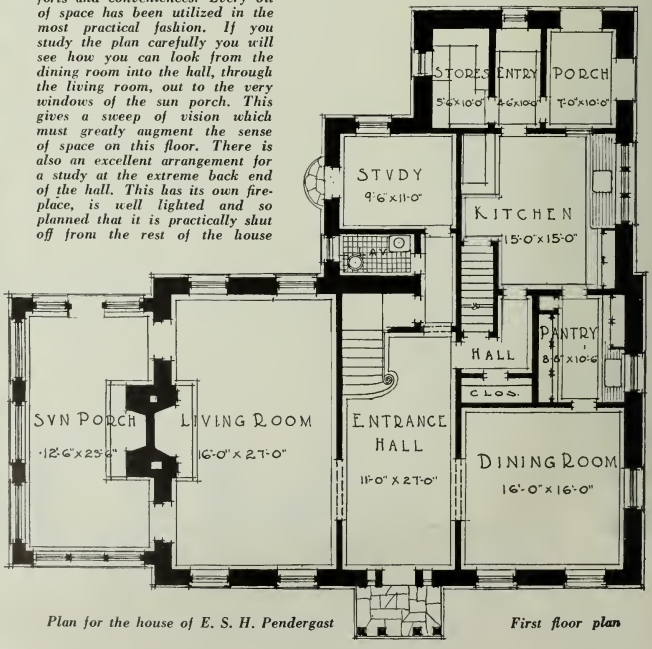
Side and back view of the home of E. S. H. Pendergast, Short Hills, N. J. The house is built of local quarry stone with white clapboards and a wood shingle roof



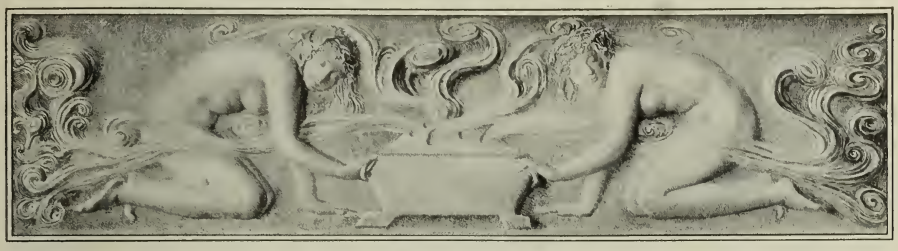
Photos by John Wallace Gillies

Detail view of the front entrance of the Pendergast home, showing simple, interesting construction of its extremely well laid up walls. The planting and pathway in front of the house are appropriate but exceedingly simple as would have been the case in the old New Jersey houses of which this is really a reproduction

The floor plan of the Pendergast house is full of unexpected and most interestingly planned comforts and conveniences. Every bit of space has been utilized in the most practical fashion. If you study the plan carefully you will see how you can look from the dining room into the hall, through the living room, out to the very windows of the sun porch. This gives a sweep of vision which must greatly augment the sense of space on this floor. There is also an excellent arrangement for a study at the extreme back end of the hall. This has its own fireplace, is well lighted and so planned that it is practically shut off from the rest of the house



Plan for the house of E. S. H. Pendergast ***First floor plan***



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Pennsylvania Dutch Colonial Type

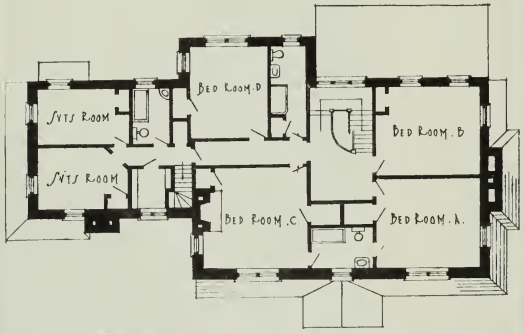
This Modification of the Old Pennsylvania Plaster Colonial House Is Exceptionally Well Realized

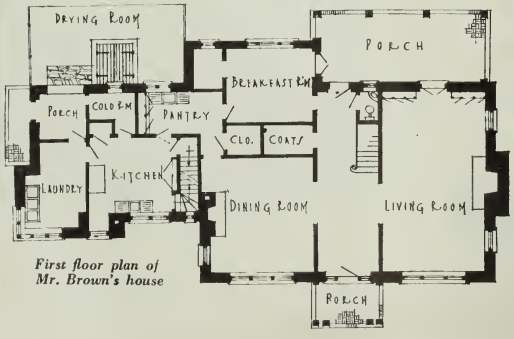


Carl A. Ziegler, Architect

The house of Mr. Richard P. Brown on Oak Road, Germantown. The walls are of common stone filled with gravel mortar to give a texture to the surface and covered with government whitewash. This finish is particularly effective through green foliage. It is a type of wall very common in Pennsylvania

Second floor plan of the Brown home with its practical, compact arrangement of sleeping rooms and air of genuine comfort





First floor plan of Mr. Brown's house



Detail of Mr. Brown's house showing the interesting finish of the walls and the quaint pent eaves which gives a low effect to an otherwise rather tall building. The entrance porch above with white seats upon red brick floors laid in herringbone design is picturesquely hospitable in appearance



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DULUTH, MINNESOTA

Details of Two Delightful Rooms

The Furnishings and Fittings of These Two Rooms Were Brought Together with Artistic Sense and Appreciation of Home-Like Quality

Courtesy of Peggy Deutz



The room at the right was inspired by the Louis XVth period. An interesting poudreuse of that time, French inlay with brass mounting, is used as a dressing table. The mirror is of etched glass decorated with crystal rosettes. The brackets are of hand-carved gilt wood, decorated with blue-birds and Saxe flowers. The chair is a copy of an old model of stained walnut, upholstered with Aubusson tapestry. An amusing little waste-basket is painted in soft French colors

The room below embraces a variety of periods of furniture. A Romanoff coffee table, with brass mountings, is the important feature. Around it are grouped a French bergere, and a sofa of graceful lines with Queen Anne woodwork both upholstered with satin. Beautiful French made cushions decorate the sofa of velvets, satins and gold embroideries, are used to create their charm. A copy of an old Italian painting is on the wall and the flowers are made of shells as is the fashion today



Photos by M. E. Hewitt



Crichton Reproduction from a fine George the First Model

THE charming ceremonies of the tea table provided an unfailing source of inspiration for the celebrated master silversmiths of the Early English periods, who created services of classic beauty to dispense the pleasant beverage. Crichton craftsmen in London make Reproductions of the distinguished old patterns which express in superb workmanship the highest ideals of the art. The Crichton collection of Old English, Scottish and Irish Silver is the most important in this country. There is also silver of artistic merit moderately priced.

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Making the Floor Interesting

For Beauty and Service, Old Effects Are Got by New Materials

By ALWYN T. COVELL

IN the matter of floors, as in many other instances in architecture today, we are going forward in the making of new materials and in perfecting their manufacture, and at the same time we are going back to the architecture of the ancients for old ideas.

Most conspicuous, of late, among additions to the resources of the architect and the interior decorator have been the various means by which the effect of tesselated marble floors may be achieved. The floor of actual marble, laid in alternating squares is, in many cases, disproportionately pretentious. It establishes a certain scale of architectural enrichment, connoting wrought bronze and carved walnut; certainly it is "out of scale," both architecturally and economically in respect to the average house, which brings us directly to the point where the manufacturer appears and makes it possible for us to lay, whether in new or old buildings, floors which are not only beautiful and interesting, but permanent as well.



A living room that attains dignity without sacrificing charm. The floor is laid in rubber tile of striking pattern, and shows the use of small rugs in connection with this type of flooring

In linoleum, in cork tile and in rubber tile, the decorator has means at hand for laying floors that will definitely aid the whole effect of a room. And the manufacturers have not only been constantly improving the material consistency of their products, but they have been extending the range of their patterns and colorings.

Linoleum, of the inlaid type, is probably more familiar to most people than flooring of cork or rubber, yet it is only within the last few years that there has been any general awakening to the fact that there is absolutely no reason, esthetic or otherwise, why the use of linoleum should be confined to kitchens and bathrooms. The notion arose and persisted, no doubt, from the old limitation of patterns and colorings. Such a thing as a linoleum in black and white, for instance, or in a random tile pattern of grays, greens and browns was unheard of.

Linoleum patterns and colorings have been definitely extended in their scope to provide beautiful and lasting floors for every room in the house. The choice of tile patterns for the design of the new linoleums was a sound one, both architecturally and technically. Architecturally, variations on tile motifs logically express the idea of floors, and technically they lend themselves naturally to the material.

A mistake I have frequently had to correct in some people's idea of linoleum is that the tile and marble effects are in the nature of imitations, whereas nothing could be more erroneous. Linoleum, as a material, does not need to imitate anything and the utilization of tile and marble patterns is not only a legitimate solution of what would otherwise be a very difficult, if not impossible problem, but it is a very wise solution as well. Floors should be interesting, but not too interesting and, above all, they should look unmistakably like floors.

Even the device of marbleizing some of the squared patterns is not done with the intention of imitating marble. The era of real architectural knavery went out when it ceased to be the fashion to paint rich "graining" on woodwork. When linoleum is made in patterns of large, plain squares, it is virtually impossible to keep the white squares looking clean — hence the purpose of practical consideration, not deception, is served.

The new linoleums find particularly effective uses in the solarium and in halls and foyers, and their use in the plans of many architects and decorators recently is widely influencing their use in other parts of houses and apartments.

An important advantage of linoleum, quite aside from its marked decorative value is the fact that it may be laid over old floors, entirely transforming the whole room and affording a definite and attractive basis for a decorative scheme. No interior is too large or too small, too formal or too informal for a linoleum floor.



Where architecture and interior decoration unite to create a formal interior, the cork tile floor in alternating squares completes the picture. Further richness is added to this flooring by the marbleized effect in the squares

The decorative factors in flooring of cork or rubber tile are the same as those that can be cited for inlaid linoleum, with a difference in substance affording somewhat greater resiliency for cork and rubber.

The yearly widening use of all three types of flooring is, among other things, a definite evidence of the aid that art brings to industry, because the widened range of use, and the specification of linoleum, cork and rubber by the most exacting architects and decorators is due to design rather than to fundamental improvement in the materials themselves.

The element of design in these floorings embraces color schemes as well as patterns— a matter of the utmost importance to architect and decorator alike. It is now possible

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(Left) An unusually interesting and effective use of encaustic tiling, in which the architects have expressed much of the old character of the material by laying the tiles with raked joints



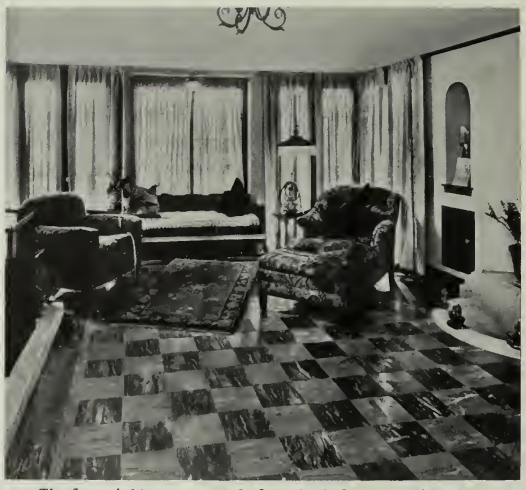
(Right) The floor problem of foyer or entrance hall, as in this apartment, finds an effective solution in tesselated patterns in rubber tiling

to select linoleums, cork or rubber tiling in any color scheme ranging from strikingly contrasting patterns in black and white to softly harmonized combinations of colors as delicate as pastel shades.

Most decorators, especially where large floor areas are involved, regard linoleum or cork or rubber tile as a basic material, and advocate the use of fabric rugs in addition to them, each setting off the other.

Ancient as Nineveh and Babylon is another flooring material which is now enjoying a renaissance of popularity—encaustic tiling. The skill of the ancient in baking and glazing clay for tiles, and the high degree of art attained by them are too well known to call for commentary here. Our thoughts on encaustic tile for flooring, as a part of the new decorative consciousness that is making floors more interesting, lie rather in the direction of their newly revived popularity.

Here, again, the material found a ready acceptance and wide use by discriminating architects and decorators as soon as the manufacturers produced good designs and good colorings. The best of the encaustic tiles which have been developed in patterns are those based on old Italian, Spanish, Tunisian and Moravian tiles, and the studiousness with which certain manufacturers are reproducing these, not only in coloring, but in the primitive quality of the originals assures a future for this very interesting type of floor as important as its past. In plain encaustic tiling the effect of the floor depends upon the color and kind of glaze in the tiles, and on the shapes of the units.



The floor of this sun-room is laid in nine-inch squares of linoleum in light and dark sienna coloring



An interesting rubber-tile floor in the locker room of the North Hills Country Club, in Philadelphia

In addition to plain square tiles in a wide range of really beautiful colors and glazes, from dull mott to the highest faience, there are hexagonal tile units, and tiles of varied shape to lay in such a way as to create pattern simply in the laying and cement joining.

Flooring, certainly, has been revolutionized by the new materials and the new developments in old materials. Where formerly one of the greatest difficulties in remodeling old interiors lay in how to treat the floor, this is now one of the least difficult details to solve because cork, linoleum and rubber tiling may be laid over old floors and at the same time may furnish the most striking decorative keynote for the new treatment.

Great depth and richness of effect are often added to cork and linoleum tile floors by means of waxing, which also aids in preserving the surface and adds to the ease of cleaning the floor and keeping it clean. The marbleized effects, especially, are aided by wax treatment and in the case of the linoleum tilings several coats of good floor varnish are often used to accomplish the same result.

Tesselated floors of cork, rubber or linoleum tile are yearly being more extensively used by architects and decorators in the finest apartments and houses, nor should it be supposed that these floors are regarded as less expensive substitutes for actual marble. For most purposes they represent a better choice than marble because they provide a more pleasing walking surface, one that is both noiseless and resilient. From a decorative expe-

(Continued on page 87)

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Wm. H. Noll Residence, Ft. Wayne, Indiana C. R. Weatherhogg, Architect

Imagination and Knowledge Are Combined in Modern Building Products

(Continued from page 31)



Julius Gregory, Architect

A delightful interior in the home of Robert M. Haig, the walls finished in plaster with Mr. Gregory's unvarying skill in creating "textures" for building materials

need not feel hampered by working with a historic material whose every secret and possibility had been discovered by generations of predecessors. An illustration of this principle is the landscape in the northeastern part of the United States, where a cold temperature creates northern plant forms under a southern sun. The country around New York and Philadelphia has a landscape not unlike that of England, yet, since it lies in the same latitude with Madrid and Rome, it has the intense clear sunlight of Spain and Italy. This clear, hard light searches out every detail of architecture, brings out edges and shadows as crisp as steel, and takes the glow out of soft, dark, harmonious colors which are beautiful in the mistier atmosphere of North Europe. Such a fundamental difference in nature forces man to change his technique and, by preventing him from copying successfully without modification the historic patterns evolved in Northwestern Europe, opens up before him new horizons. The designer and his craftsmen are impelled to go to the roots of art, to understand its underlying principles, and then to apply the traditions of centuries imaginatively to the new conditions of America, working directly and freely with native materials, and developing new modes until a new art and style is finally created.



A cement house built up on interlocking tiles, the architecture an interesting adaptation or rather modification of the French chateau manner

This development of American arts and crafts is proceeding on sound lines. The greatest advance occurs in just those regions in which the lessons of the history of art teach us that it would occur —namely, in localities where a new inspiration lays hold of an ancient local tradition and builds a new art upon it. This reawakening is taking place in the northeastern part of the United States, where the traditions established by the first Englishman landing in Colonial America are being revitalized; and in the southwestern country, on the South Pacific Coast and in the Southwest, where the even more ancient traditions of Colonial Spaniard and native Indian are reviving with a rich imaginative inspiration, extraordinarily dramatic. This architecture of the Southwest is today possibly the most promising, as it is the most unexpected, art movement in the United States.

The opening of the new American Wing of the Metropolitan Art Museum last year is a recognition coming from our most learned art authorities, of our native achievement. Already the event is a sensation among the art public. The exhibits are confined to the English Colonial period, the Southwest being not yet represented, but the result more than confirms the testimony of a few critics who, for twenty years or more, have been urging the public to perceive the worth of American traditions. True, the achievement is a modest one, when it is compared with the richness of Florence or Venice, but—here is the essential fact — it is sound and thorough, and its range takes in most of the craftsmen's materials —masonry, wood, metals, glass, textiles. Those who know this tradition feel that on its modest two centuries of experience would have been erected a splendid superstructure of art, had not the Victorian influence and the coming of the machine strangled it. The European experts who are somewhat puzzled by it, and who are inclined to underrate it, do not realize that it resembles in some ways the same stage of development as the primitive craftsmanship of medieval Europe in rustic districts, where the effect of the fall of Rome had forced a return to a simpler practice. But they forget that on this very primitive early European craftsmanship was founded the Renaissance achievement, and that from out these country towns and hillsides came the master painters and sculptors of Italy.

In this tradition of the Eastern United States are several regions, where, as in all art developments, the technique varied, and the use of certain materials was carried further in some cases than in others. There is the wood, iron, silver, pewter and tin of New England, the stone, slate and glass of Pennsylvania, and the brick and the garden crafts of Maryland and Virginia—all beautiful examples of a sound technique with the distinctiveness of its own locality stamped on it as clear as any hall-mark.

Equally solid, but entirely different, is the architecture founded on the Latin and Indian culture of the Southwest, a product of a richer and older civilization than the Anglo-Saxon, more mystic and more sensuous, dramatic because set in one of the grandest scenes of nature, in mountain and mesa, decorative tree and plant, in a glittering golden light. In the South Pacific Coast, where the Spanish predominates, this art is more sophisticated, and in the Southwest, where the Indian culture remains, it is more primitive. If history repeats itself, this older, southern dying art, fertilized into new fruitfulness by northern energy, may form a parallel to what happened in archaic Greece, in medieval Tuscany, Venice, and the Isle-de-France.

Modern craftsmanship is making swift progress in developing the possibilities of our native materials, bringing out new ideas of decoration, color and texture, in harmony with the conditions of the natural setting in which the materials are displayed. After all, a building is never a thing apart —it is at most a center of interest in a larger picture, which is either a bit of landscape, if the building is in the country, or else a group view of the several buildings in a typical city block.

Although there are many elements in this technical progress, the most important are color and texture. In color and texture, the development is toward a direct, honest treatment of the material, to bring out its own individual quality as interestingly as possible. In other words, to make stone seem stoney and wood seem wooden, and not to imitate one material in another, a practice which is always something of a sham at best, and which is almost impossible as a practical fact. Experimenters who are more scientific than artistic, are always trying to reproduce some of nature's materials in a man-made substitute, usually for reasons of economy, but they are almost never successful, and they either give up the attempt, or else face the facts and try to develop the inherent characteristics of their new product, sometimes with striking results. A fine illustration of this truth is the long tremendous efforts made for over twenty years to perfect a technique for concrete and portland cement products. The first attempts were generally imitations of stone, but, except for some excellent results in ornamental cast stone which were almost as expensive as natural stone unless many units were cast, the results satisfied nobody. This early failure led architects to avoid cement materials, or else to cover them up with a facing or coating of another material, like cut stone or marble, which could be treated artistically. The experiment with concrete products continued, however, and very recently favorable results are appearing. They chiefly centre about the surfacing of the concrete while still

(Continued on page 78)



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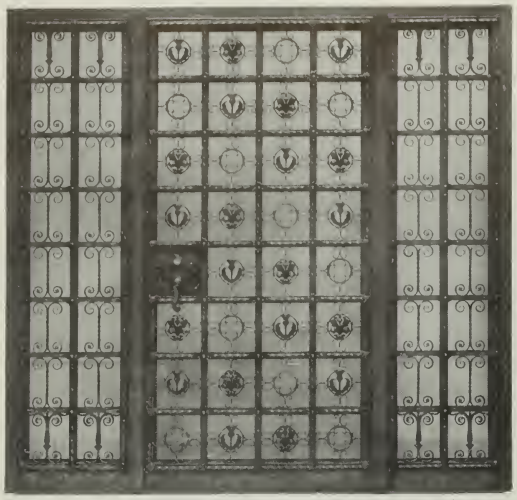
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The Progress of Wrought Iron in America

(Continued from page 43)



A wrought iron vestibule screen used in the residence of E. P. Harwell at Tulsa, Oklahoma

are the Medieval Germans, Norwegians and Swiss.

The early history of iron work, as of all the crafts, is purely utilitarian. Highly trained vassals were retained by feudal kings and robber barons of the Middle Ages to produce weapons and armor, as well as locks and hinges for their castles. Not only the safety of individuals, but the integrity of nations, depended on the products of the smith's hammer. An important item in the iron work of the day was the strap hinges attached to oaken doors to strengthen the sturdy planks, and as the vassal smiths grew in skill, these straps were designed in scroll form—one of the earliest forms of embellishment in wrought iron. In England, at first, only crude straps of inferior iron were wrought in rude huts in Surrey and Sussex, but by the Norman period, and even earlier, in Italy and Germany, the craft showed a definite decorative value. Iron work grew in beauty and utility, culminating in the splendidly wrought defensive gates, fences and balustrades of the 17th century. The church naturally played an important part in this development, with her demands for skilled design in chancels, grilles, altar rails and other ornamental pieces.

In these earlier days England held first place in the craft, but her leadership came to an end in the 15th century, and iron work sank to its lowest ebb in the days of Henry the Eighth. All of his work in armor and weapons was done by foreigners — which was small wonder, for in Spain, Germany, Italy and the Low Countries the art was at its height. In Italy especially the late Gothic and early Renaissance work was excellent, serving as an inspiration to the rest of the world. It might even be classed as the finest product of the iron worker's art. Spain, with her exquisite *regas* or choir screens, soon became a close second. In France, under the stimulus given the arts by Louis 14th, wrought iron work was produced on a scale never before equalled—town houses and chateaux had their costly entrance gates and balustrades frequently gilded or painted in bright colors. Much of this French work, however, already savored of the baroque, and lacked the delicacy and beauty of design of the Spanish and Italian work.

Inspired by France, England showed a revived interest, and the colonists brought their own iron workers to the new world. The fascinating iron balconies which even now are one of the most picturesque features of New Orleans, were the work of French and Spanish artisans, while the colonial homes farther to the north furnish countless examples of vigorous English and early American work. It was with the introduction of cast iron—a labor-saving innovation for the most part quite lacking in individuality and artistic value—that wrought iron fell into a state of desuetude, a state from which it has only recently been rescued by lovers of beautiful craftsmanship.

One particular phase of metal work should not be lost sight of, namely its decorative value in the interior of the home. Such pieces as consoles, screens, mirrors, fireplace seats, andirons have found great favor and are being used more and more by the discerning decorator.

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Modern reproduction of locks and hinges after Colonial models

Contemporary Reminiscences

(Continued from page 37)

is filled with poems, stories, anecdotes, and epigrams and is never at fault. At a lecture-recital, a few days after the Boyd luncheon, I heard him recite poems he and others had written, for more than an hour and not once did he refer to notes. I would walk a mile to hear him talk, recite, or give a lecture, not once but five times a week. He has nothing of the "platform manner" about him, none of the professional lecturer's gravity, pomposity, or false amiability. He is not constantly being "reminded" of some irrelevant and banal joke. He is all charm, with the charm that inspires affection and demands admiration. So small and elf-like that I felt a wish to put him in a glass-and-gold box and take him home with me, he is yet one of the greatest, one of the *biggest* men I have ever had the pleasure of meeting.

He is without false modesty. He believes he is the greatest living master of English prose, and there are ample grounds for his belief. At the P.E.N. Club dinner when he was asked if he would recite some of his poems he answered, "I'll recite as many as you like." And when his recitations were greeted with genuine enthusiasm, he said, "I could keep this up indefinitely. It is such a rare pleasure to find people who care to hear poetry that I am liable to exhaust your capacity for it. But, although I am eager to recite, I am also intelligent. The moment you begin to be impolite, I shall desist."

When he recites poetry he swings from side to side with the rhythm. Boyd tells me that this is something that he has developed during the past few years since he and Stephen MacKenna have been playing the concertina and singing Irish songs to the accompaniment of that instrument. In his "Portraits: Real and Imaginary" Boyd paints a happy picture of these two inveterate talkers, Stephens and MacKenna, sitting in MacKenna's library, "the beloved concertina" with which MacKenna plays Irish folk music "reposing on the piano," and of the talk between them of the marvels of the Irish language.

Stephens's origins no one has traced. No one, apparently, knows just where he was born. He was a street gamin in Dublin and his boyhood and youth was one of abject poverty. He educated himself, learned stenography, and was working in a solicitor's office when he was discovered by "AE." At that time he had already written not only a great number of poems, but his masterpiece, "The Crock of Gold," which existed in manuscript in the form of stenographer's notebooks filled with writing in indelible pencil. Up to the time of his discovery by "AE," he had sent many of the stories which afterward were highly praised, but they had come back to him from the editors. What ignited the divine fire within him has not yet been told.

The great task that Stephens has set himself to accomplish is, in his own words, "to supply Europe with a new mythology to take the place of the threadbare mythology of Greece and Rome." He has undertaken to resurrect the ancient cycle of Gaelic epics and retell them in his own graceful and charming style. Two of these volumes have already appeared.

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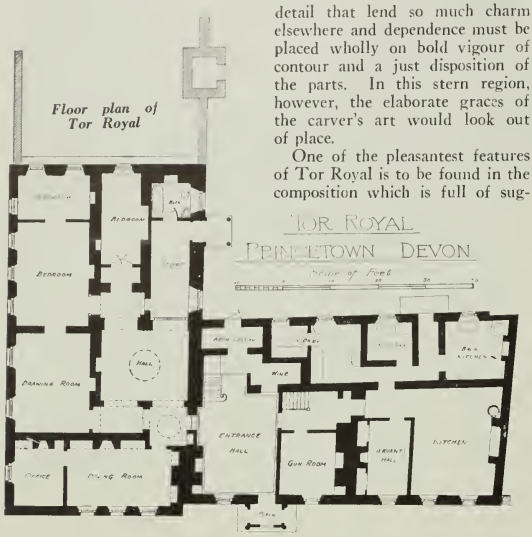
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Tor Royal, an Eighteenth Century Lodge

(Continued from page 27)



picturesque features of the place and imparts a certain dignity and stability to the composition.

Although built of the local granite, the house is stuccoed in accordance with the common practice at the period of its erection. This is distinctly an advantage to its appearance for if the granite masonry had been visible on the face of the walls the rugged aspect of the material would have overmastered the scale of the design. What the effect would have been, if the walls had not been stuccoed, can easily be imagined by looking at the tower. The barns and other outbuildings, where the urbanity of smooth stucco is not required, display the face of the native field stone.

A feature deserving of notice is the storm porch of the east or main front. These little storm porches, with doors at each side so that one or the other will always be in the lee, are thoroughly characteristic of Dartmoor and Cornwall. The granite-pillared portico, without the doors and windowed wall between the pillars, would doubtless be pleasanter to look at but the enclosure is a feature of utility and comfort in exposed places where storms are often severe. The kitchen portico, in the courtyard shows the arrangement when the storm enclosure is not added. These enclosures are permanent structures and not meant merely for the winter.

The capitals of the pillars, the chimney caps and all the details of the clock and bell tower are exceedingly simple, as must needs be the case where the material is so unyielding as the native granite. The nature of the stone forbids the lighter amenities of carved detail that lend so much charm elsewhere and dependence must be placed wholly on bold vigour of contour and a just disposition of the parts. In this stern region, however, the elaborate graces of the carver's art would look out of place.

One of the pleasantest features of Tor Royal is to be found in the composition which is full of suggestive value to those who feel any concern for modern domestic architecture, particularly domestic architecture where the classic tradition plays any part. While the east front is symmetrical, nevertheless all the parts are so disposed that a satisfying balance is maintained and the impression conveyed to the eye is symmetrical in its values. Domestic architecture in the classic mode is regarded with more or less disfavour in some quarters because of the unworthy conception entertained of it and the mistaken notion that its capacity for interesting, varied or individual composition is narrowly limited. As a matter of fact, the possibility of interesting and richly diversified domestic composition in the classic mode is well-nigh unlimited, as will appear if people will but take the pains to enquire closely into the subject and note the precedents. Tor Royal is an excellent example of engaging composition *à propos* of this contention.

Apart from the composition of the dwelling house, we must also consider the arrangement of the whole group of buildings. There is the rectangular courtyard at the back, there is the little rectangular walled garden behind the south wing, and there is the rectangular arrangement of barns, stables and other farm buildings behind them all. The scheme is well thought out both for convenience and seemliness of appearance. It is in its completeness that Tor Royal teaches a valuable lesson. The entire composition shows a discerning mind back of it. We are too prone to centre all our attention and efforts on the dwelling and leave the subsidiary buildings more or less to chance.

Old Cotswold Roofs in Detail

(Continued from page 54)

strips are roughly filled with coarse plaster, a process locally called "tauching." The advantage of "tauching" is that the plaster, in tempestuous weather, keeps the wind from getting under the "slates" and driving the rain up underneath them.

The ridge is capped with a gable-shaped stone coping or saddle, such as that shown in Figure 1, which fits over the upper edges of the top course of "slates" on each side of the ridge. Figure 1 shows the ridge coping of an old barn at Snowshill, in Gloucestershire, with gable-shaped openings at intervals along the sides. These openings in the ridge coping were made for the purpose of ventilation and, incidentally, constitute a feature of interest to the eye. On the roofs of houses there is no need of them and their use is generally confined to barns, the ridge copings of houses continuing from gable to gable without break. The joints are tightly plastered. The joints between the base of the ridge coping stones and the top courses of "slates" are usually plastered also.

When chimney stacks rise from the peak of the roof of the gable ends, as they very often do, there is generally a projecting weathered drip at the sides covering the top edges of the upper courses of "slates." The joints between upper course of "slates" and chimney stack, underneath the weathered drip, are tightly plastered to make the roof at that point weatherproof. In the same way a saddle or gable-shape projects over the ridge and the "slates" immediately adjacent, and the joints underneath are plastered as on the other two sides. In this way the local builders made a tight roof without metal flashing. The details of this method appear in Figure 2.

There are two ways of finishing the gable ends. One way is to finish the gable with flat coping stones or slabs, carefully dressed, laid on top of the wall and projecting an inch and a half or two inches beyond the face of the wall, on one side, and as much over the "slates" of the roof, on the other. Under this drip or projection, the joint between the "slates" and the wall is closely plastered, the face of the plaster being sloped up under the projection of the coping so as to shed rainwater running down the roof. This sort of gable finish is shown in Figure 3. Coped gables are usually terminated at the peak with some such finial devise as that which appears in the sketch. These gable finials exhibit a great diversity of design and were favorite subjects for the inventive fancy of the old stone masons. Now and again they were pierced or made the vehicles of considerable enrichment. They are always a diverting feature of Cotswold architecture.

The other way of finishing the gable end was to let the end "slates" project several inches beyond the face of the wall, stopping the space between the overhang of the "slates" and the wall face with a plaster or parge bevel a couple of inches deep. At the same time, the interstices between the end "slates" are stopped with plaster to keep rain and wind from driving in. A gable finished in this way may be seen in Figure 4. This gable is really a large dormer and is embellished in the space between the top of the window and the peak with a sundial cut on the stones. The incisions are blackened and the gnomon is of wrought iron. Wall sundials of this sort are of frequent occurrence in Cotswold architecture and materially increase the interest of the houses for which they afford an agreeable item of utilitarian decoration.

The finish of the half-timbered gable end, while it really belongs to the immediately preceding classification, exhibits certain features that deserve special mention. One of these is the great overhang beyond the face of the wall; incidentally it conveys a fair idea of the inner structure of the roof. The ends of the great purlins and the ridge pole project by as much as the interval between two rafters, thus showing on the under side of the gable the laths or batten strips from which the "slates" are hung, with the "tauching" or plaster between them. The end tiles are plastered in the usual manner and the plaster is beveled down from the "slate" edges to what appears to be a thin barge or strip of wood, used as a stop or finish, but is really the outermost.

The cheeks of the smaller dormers, of the usual peaked type, are hung with "slates" and the joints between cheeks and roof surface are thickly plastered and the plastering sloped to shed water. The faces of the peaks of these dormers, above the windows, are generally smooth-plastered or roughcast. The large dormers, which are virtually small gables, have cheeks of stone and the faces, which are flush with the main walls, are of stone all the way to the peak, being finished either with coping slabs (as in Figure 3) or else with projecting "slates." Another very characteristic type of small dormer is seen in Figure 5, the front of the peak being truncated or finished in the manner of a jerkin-head roof, while the point of junction of the three slopes is adorned with a ball finial. The cheeks of these dormers are hung with "slates." The valleys of the roofs are rounded out with "slates."

(Continued on page 87)



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(Continued from page 23)

time, for it represented genuine construction, but we cannot afford this today, and the imitation is damnable. Next to beauty of form comes beauty of texture and color. Common red bricks are good if not too accurately laid, and if the bond is right, and the joints and pointing. Happy the man who can command a cheap, flat-faced ledge stone, as can be done in Pennsylvania, Connecticut and Central New York; the nobbly boulders of New England are as impossible as pressed brick. Wooden clapboards, shingles, sidings are good if used with rigorous simplicity, and not in combination with other materials. Plaster has infinite possibilities, both inside the house and out, but the texture must be right. Eschew all "floats," straight-edges and that sort of thing, and let the job be done as well as possible with nothing but a brick-mason's trowel the point of which has been ground off. Above all, *no exaggeration,* either in point of sensational irregularity or mechanistic regularity.

In color let there be the same austere simplicity — outside at least. I do not mean by this the drab uniformity of the mill village; we use color more than we have used it in the past but on the exterior of a house this comes as notes of accent in an otherwise simple scheme. The white house with gray roof and green blinds is good, but the same structure painted in particolors, after the fashion of the seventies, was a scandal. The color sense is a queer thing; some have it as some have "absolute pitch" in music, and some have it not. If it is a lack, as it generally is, it cannot be acquired by education, and therefore it is safer not to experiment with polychrome effects. Here in Spain for instance a plain man (not an architect) can paint his house rose pink with cream trimmings, blue shutters, a black door and green balconies, and the effect is very beautiful, but unless one is a color genius I should not advise the experiment in the United States.

Underneath all these considerations there is another which is rather fundamental, and that is the element of permanence. Much of our own work is bad because it is so flimsy and temporary in its nature. This is pretty much a sociological question and hardly to be dealt with architecturally. "Here we have no abiding city." Our life is as nomadic as that of the Arabs, and much of our building as evanescent as the tents set up for the night in a desert oasis. The work of earlier days was essentially permanent, even the wooden building of the Colonial period, and the solidity so acquired is one of its greatest virtues. With us a man builds a house not for his descendants for many generations, but as a sort of rest house for provisional occupancy, and what may happen to it after he moves on he neither knows nor cares. So long as this system holds we may hope for little or nothing, but I write principally for those who really cherish the illusion that they are building, if not for all time, at least for a decent space thereof. Here I would urge the use of enduring brick and stone (as well as some stylistic connotation that would outlast the vagaries of fashion). And yet how can I honestly do this at a time when bricklayers are being paid as much as assistant professors in colleges, and stone masons recompensed at the rate that holds in the case of a parson in charge of a large church? Yet this solidity and permanence are essential in any good work, all else is scene-painting and shack-building. At least the principle can be established and the plea made that some of the extra twenty per cent that is necessary to substitute a permanent house in place of a flimsy one may be saved by the elimination of those adventitious accessories already referred to and that only seem to bring discredit and provoke derision.

So I recur to my first proposition. This matter of house building is really fundamental. It is, as I said, the foundation of vital art of all kinds. For no river can rise above its source, and if the springs of common life are polluted so will the wells be poisoned. Moreover not only does a man's house (if he himself built it) proclaim the man himself, his culture or his barbarism, it also is a living and pervasive influence on all those who dwell within its walls. A good house is educational in a sense that even formal education is not, and no man has a right to build unbeautifully, both in the interests of his own family, and those of the public at large. Ugliness is a crime against society, and in fields other than those of architecture and the other arts. When we know this and act accordingly, we shall have taken the first step towards civilization.

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A Brittany chair and Boston spool table of mellow-toned maple and copper-print chintz. Courtesy of House and Garden.



The Litchfield secretary desk and Spanish foot fiddle-backed chair. Courtesy of House and Garden.



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And then there are mirrors—desks—whole groups and single pieces for the Living Room and Bedroom.

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Famous Eighteenth Century Toiles De Jouy

(Continued from page 49)

in fast tints, an immense advance.

During all this time the prohibition on printed cottons had been in force. The Customs Officers even went to such extremes in carrying out their duties that they tore the forbidden stuff off the shoulders of ladies who had the misfortune to meet them while wearing it. Gay calicoes, however, were the mode, and who were mere men to oppose it? Ladies of fashion continued to wear calico in spite of everything. In the face of such determined opposition the government decided it was useless, and in 1759 removed the prohibition on calico printing throughout France.



A very rare print of which apparently there are no duplicates; late eighteenth century

It was at this time that Oberkampf set up his historic factory at Jouy. At first his life was far from an easy one. In 1760, when he printed his first piece of cloth, he was forced to be draughtsman, engraver, printer and dyer as well. He built the printing tables, designed the patterns, cut them in wood, and personally looked after the dyeing and printing, besides all the other details of the business. The premises were so tiny that everything used in his work had to be put aside at night to make room for sleeping accommodations.

Success, however, was immediate. Financial difficulties were overcome by taking in a new partner in 1763, and the firm was reconstituted as "Sarrasin, Demaraise et Oberkampf." By 1767 it was necessary to have a guard room for the Swiss guards who watched over the safety of the calico bleaching in the surrounding meadows.

The quality of the product, too, was improving, Oberkampf spared no expense in bettering his processes, and his prints soon surpassed those of England, Germany or Alsace. His agents went as far as the Orient, to discover the secrets of the brilliant colorings of India and Persia.



"The Four Quarters of the World," a famous piece probably designed by J. B. Huet

The crowning event of his

(Continued on page 81)

In the Office

OUR May number is not going to be a "Special" one, except, we hope, especially interesting. I think sometimes it must be a relief to the reader not to pick up special numbers of a periodical; not, just when he is hoping to find something about music, to have an editor insist that he should think only of architecture, and not to have his attention focused upon gardens when he is longing for Nathan's last vivacious gesture toward Broadway.

Of course, we believe in special numbers. We must. They help us to edit the magazine. It is, for instance, much easier to say "we must have another house for April," than to decide upon what will be the most interesting and picturesque and fascinating leader for May—In any case, we have just that leader. At least, we believe we have. The idea of this article was born in a talk with Robert Henri when he came back last winter from his latest trip to Europe—a two years' jaunt about Spain and Ireland and France. According to this famous painter, America is today the foremost country in all the world in her appreciation of art, of each phase of it, and also as a creator of art. And when we say art, we are not talking merely about painting. Mr. Henri meant in the creating of painting, sculpture, architecture, and of the industrial arts. As appreciators, he also believes we are preeminent not only of all the fine arts and industrial arts, but in the appreciation of music, of which up to the present date we have only created a moderate amount that is really significant. But Mr. Henri states, and I am sure he is right after close observation of many years, that there are no such lovers of music the world over as we have in this country, and that these audiences of profoundly appreciative spirits are increasing in every city and enlarging in every town.

But I must not go into so much detail in regard to this article, because this is the leader that I started to speak of, and I believe firmly that never before has the subject of America's standing in art been presented with quite such logic, understanding and enthusiasm as you will find if you read Mr. Henri's article in the May number.

Just before the first of May the Architectural League opens in New York, so far as one can prophesy, the greatest exhibition that this important organization has ever held. Mr. Howard Greenley, who is to arrange the vast exhibition at the Grand Central Palace, is to write an article about it for ARTS & DECORATION which will be illustrated with advance photographs furnished us by the League. These photographs will cover every phase of the exhibition, public buildings, domestic architecture, mural decorations, interior decoration, sculpture and some interesting developments in the industrial arts.

I usually begin, in talking about an advance number of ARTS & DECORATION, by a description of the cover for we are very proud of each cover. We take a great deal of trouble to have it beautiful and interesting. Our May cover we think fascinating. It is a decorative painting by Barry Faulkner and we think it no small compliment to us that Mr. Faulkner has actually visited the engravers to make sure that every detail of that cover should come through perfectly. We also have the pleasure of showing some of Mr. Faulkner's screens in the body of the magazine.

Our country club for this number is situated in Danbury—a delightful Colonial building, decorated and furnished in Colonial fashion as it should be.

Mr. Price of the Ferargil Galleries has discovered a craftsman whom he speaks of "as the Cellini of our day." He is writing about this artist in the May issue of this magazine. And Miss Mary Hoyt Wiborg has sent us an interesting article about the ultra-modern men in English music. Of course, Nathan will review the stage in his brilliant and spirited fashion, and Rascoe will tell us about an interesting interview he has had with Michael Arlen who is the craze of the moment in the English literary world. If this article is as interesting as the one he wrote about James Stephens in April, we shall consider ourselves very fortunate.

We hope to publish an article called "The Intimate Garden" by Amy Murray who tells us how she made her own garden almost entirely from flowers and shrubs found wild in her vicinity. Mrs. Murray loves gardens and writes about them with rare skill. And Mr. Frank Galsworthy has promised us an article about his English country home, which is six hundred years old, and which has a garden that he has painted many times.

We also expect to present a series of artists' gardens written by Miss Piper. These gardens have been made by famous artists for their own happiness and the beautiful illustrations are from Miss Piper's photographs.

There is going to be a very practical article about wood in this number, telling what to do with maple, beech and birch for floors and interior trim, which also will be illustrated. And, of course we will have some interesting pictures of medium-sized houses and of beautiful interiors.

As usual we will have pages of Art Galleries, from the New York dealers, and Elizabeth Lounsbery's section "From New York Shops."

M. F. R.

The Stage and Its Wares

(Continued from page 25)

very excellent side to the argument in the three-year run of "Abie's Irish Rose" in New York, but that side does not happen to be the one I am sponsoring on this occasion.

* * *

Among the other revelations during the month of which I write, the Actors' Theatre's presentation of "The Wild Duck" calls for several sentences of praise. True enough, so far as I am concerned, Ibsen no longer holds out any tremendous excitement in the theatre, but for such persons as are still profoundly interested in seeing him acted this exhibition will provide a very satisfactory evening. Aside from a ridiculously bad performance of the rôle of the younger Ekdal, the production is intelligently managed, and the manuscript is allowed to run its course without the customary and idiotic stressing of symbolic nonsense. A young girl, Helen Chandler, is excellent in the rôle of Hedvig which Nazimova played here several seasons back; Blanche Yurka is similarly excellent as Gina; and the male members of the troupe, with the exception of Warburton Gamble, are in general quite in the text and in the realized picture.

"Natja," an operetta with a score adapted from Tschaikowsky, is also to be recommended as the most tuneful exhibit currently on view in Hylanville. The libretto is enough to drive one to the nearest secret liquor parlor, but the melodies are so thoroughly captivating that one has no trouble in biding one's thirst until after the final curtain. A really lovely score!

"Cape Smoke," by Walter Archer Frost, is a melodrama of the African veldt that makes more noise than a boiler factory. The din is so great, indeed, that it is difficult to make out what the stage traffic is about. So far as I was able to penetrate the racket, the to-do seemed to concern the mysterious deaths of several actors. What caused these deaths, I shall never know, as the secret was revealed long after I had retired to what, several years ago, was my downy couch but what more recently has become simply a bed with a very uncomfortable hollow in the middle of the mattress.



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1685-1766
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OF THE BRITISH ISLES

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WITH CRITICAL ESSAYS BY
STUART P. SHERMAN
AND A PREFACE
BY G. F. HILL



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WILLIAM EDWIN RUDGE
4 WEST 40TH STREET NEW YORK

Roofing Facts of Interest to Home Builders

(Continued from page 41)

glowing, a generous note of beauty.

When used in their natural color, copper shingles can produce a really beautiful roof at the very beginning, and as time goes on and darkens them, they take on an even greater artistic distinction.

Copper shingles are not only suitable for new residences but are equally suitable for re-roofing. It should be stated that copper shingles are economical but not cheap. If properly applied, however, they constitute a permanent roof and add to the re-sale value of a residence. Their first cost is, therefore, not so great as might seem to be the case upon first consideration.

If sufficient skill and judgment are displayed in applying asbestos shingles in the variegated range of blended colors—the result is a roof of delightful distinction and a source of rightful pride to the owner of the residence. On the other hand, there are some residences of such an architectural design as to call for a "one-tone" roof, embodying the use of asbestos shingles in one color alone. This method can also produce a roof of distinctive dignity.



The harmonious blending of these asbestos shingles admirably meets the requirements for the roof of this residence from the standpoint of artistic distinction. Besides, they are fireproof and weather-proof and will be a protection as long as the building stands. Wm. A. Heulett, Architect

The third product calling for consideration is asbestos shingles. In asbestos shingles, we are dealing in a proved product in the matter of material—from the standpoint of both durability and appearance as well as fire safety.

Asbestos shingles of the best quality are made of asbestos rock fibre and Portland cement compressed under hydraulic pressure. There is nothing in them to rot or rust, nor will they warp, split or crack under summer sun or winter snow. In fact, their rock-like base and tough, resilient tensile structure make them unaffected by time, fire or the elements. It can be said, in brief, that the roofs covered with the best styles of asbestos shingles are practically indestructible, for they actually gain strength as the years go by and the cement "sets."

Not only because of their remarkable durability and unsurpassed fire safety are asbestos shingles an ideal form of roof.

Today—asbestos shingles have reached a high plane of artistic development in which their practical advantages go hand in hand with their esthetic appearance.

To derive the most efficient and distinctive result in a roof of asbestos shingles, of blended colors, naturally calls for experience, skill, balanced judgment and architectural knowledge.

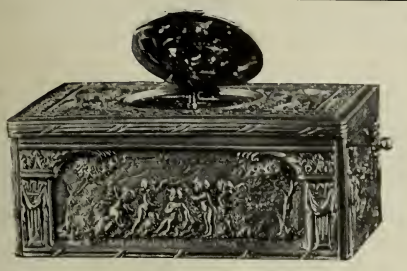
An important fact to bear in mind is that there are many styles and makes of asbestos shingles, varying in their quality to a considerable degree.

The durability of asbestos shingles depends upon the process of manufacture under which they are made. Their appearance—*their lasting appearance*—depends upon whether the colors are made *into the shingles* (go through the entire thickness of the shingles) and are thus permanent colors, or whether the colors are merely pressed on to the asbestos shingles and will prove to be only temporary colors.

Asbestos shingles are usually laid 7 inches to the weather, and in the same manner as slate. In re-roofing it is safe to lay the asbestos shingles directly over the old wood shingles, the added weight being no greater load on the existing roof structure than the weight of the wood shingles soaked with water in every rain storm.

There is also an additional reason why the application of the asbestos shingles over the present wood shingles is very advantage-

(Continued on page 79)



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(Continued from page 68)

in a plastic state, bringing out the richness of the color and texture of the stone, gravel and sand comprising the concrete mixture, which are selected and graded to produce a good appearance. These later developments lead us to expect that this material, which through the modern economy of quantity production is universally used, will become one of our most beautiful materials. This study of cement products is fascinating, because portland cement concrete is, in many ways that rare phenomenon, a new material.

Of the more familiar materials there is an almost equally interesting story to tell—one requiring a shelf of books, one book to describe each material. With the mason products, our remarkable wealth of native stones is being exploited. Their colors and textures are coming out surprisingly. The magnificent new architecture of Princeton University is based on the use of local stone, which as formerly used was drab and mediocre, and hence ignored. But the architects of Philadelphia, familiar with the possibilities of their native stone through centuries of tradition, experimented with the Princeton variety, until they have transformed it into one of the finest native stones in existence—long thin stones, easily fractured and squared roughly, having an excellent texture, and a truly marvelous color-pattern of yellow, orange, gray and reddish-purple hues — a veritable masonry tapestry.

Brick has been similarly developed, to gain character and, particularly, the possibilities of a light amber or orange tonality, which causes it to vibrate with color beautifully in our clear, often cold and hard sunlight. This tendency toward the use of bright, warm coloring, in key with our sunlight, is increasing in American architecture.

The story of other materials is similar. Tile is improving, with more attention paid to richness and variation of color, and to color vibration in the lustre and glaze. Wood is being brought back from a hard, steel-like material to a softer, more harmonious and truer product, revealing the beauty of the grain and the delicate texture. We are realizing the great possibilities of our commoner woods, which we have neglected, usually covering them up with paint, and we are now turning to the various pines, to the cherry and maple and other hard woods, under the inspiration of the lovely examples of the early American craftsmanship in the rural regions of the Colonies. Metals are responding with new beauty to the strokes and fire of the craftsman, inspired by the medieval iron of Europe, particularly that of Spain, and by our fine old native metal work, in silver, iron, copper, pewter, brass and tin. We have learned again the wonderful surfacing and plasticity of plaster and stucco, obtaining rougher "sand-finished" effects and effects of simple tooling with hand-float and trowel. Slatework is being transformed as likewise are the other roofing products, like shingles, tile, again using plentifully the warmer and lighter colors in harmony with both the masonry walls and the sunlight. Glass also is revealing an interest of color and texture which is at once old and new. Since it is the medium for transmitting light, which is the source of color itself, glass, by manipulating the light, becomes one of our finest materials.

In all this development, new possibilities are being discovered almost daily. In fact, the only danger is that enthusiasm may carry the experimenters too far, into exaggeration which interferes with the unity and singleness of effect essential in art. The province of technique is to enhance design, not compete with it. Virtuosity is an unhealthy sign.

The proof of this progress is in the pictures which accompany this article. They are at once beautiful works of art, and what might be termed laboratory demonstrations of the technique of building materials. Each picture is a perfect example of the use of several materials in combination, either of materials used outdoors in harmony with their setting in nature, or indoors, in combination with furniture and other interior decorations, in which the color and texture of textiles is not prominent. Altogether they are a wonderful testimony of the worth of American artists and craftsmen.

With the inspiration of such examples, America can take heart. There is not a region in all the varied geography of the United States, which like the east and southeast, cannot produce its own art, worthy of its own distinctive character. Its future is its own. But—here is the whole point of this story—that future depends on the public. The American public should give the designer and the craftsman their opportunity. The modern American craftsman and designer have made good. Their predecessors were making good before in the earliest days of America, under the worst conditions, and they were stopped, only when the public deserted them for the machine. The machine has its place, but only as a tool, not as a master. The war has shown us that. Still less has the machine a place as a craftsman or as a designer. When rightly used, the machine can lift a heavy burden of toil from the craftsman and leave him freer to use his brain and hand, to produce supreme art.



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CAN you imagine anything more convenient than such instant, right-at-hand garbage and waste disposal as is pictured here?

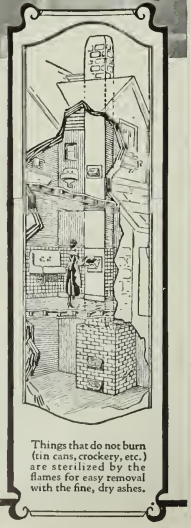
For no more than the cost of a good radio set, you can have this handy step-saver, the Kernerator, built into that new home you're planning! (It cannot be installed later). Then you're through with the constant annoyance of carrying garbage, sweepings, tin cans, papers and refuse of all sorts, to garbage can or rubbish pile.

Costs Nothing to Operate

Waste is simply dropped through the Kernerator hopper door, and falls to the brick combustion chamber in the basement. There an occasional lighting is all that is needed. No fuel, gas, oil, wood or coal—is used. Just the waste itself. Ask your architect—he knows and will recommend the Kernerator—or write

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Built-in-the-Chimney



Things that do not burn (tin cans, crockery, etc.) are sterilized by the flames for easy removal with the fine, dry ashes.

Roofing Facts of Interest to Home Builders

(Continued from page 76)

ous. By following this method, what is technically known as an "insulation" is produced, as a result of which the house is cooler in summer and warmer in winter.

For a new roof, asbestos shingles are laid on a tightly sheathed roof (preferably match boarded), using good building paper or slater's felt and nails of galvanized iron or copper.

Asbestos shingles come in a pleasing range of colors—black, natural, gray, dark gray, brown, reds, buff. It can be truly said that asbestos shingles of the right kind constitute one of the most meritorious roofing products yet produced from every standpoint.

The next roofing product to be considered is the type of shingles appearing in several different forms, usually under the name of "asphalt shingles." Though there may be certain minor differences, the principle of their manufacture is the same. The base is heavy building felt, to which is added under great pressure compositions mainly of asphalt. The surface to be exposed in the roof is "slate surfaced" by which is meant that an even coating of small particles of slate (crushed slate) is pressed into the asphalt coatings.

There is a very *pronounced difference* in the quality of asphalt shingles. To make use of an old saying, "Appearances are sometimes deceitful," is one way of describing asphalt shingles. There are some asphalt shingles which present a pleasing appearance to the eye, but which are actually inferior in quality and will possess no satisfactory length of life.

The difference in *the durability* and in *the lasting appearance* of asphalt shingles are the result of differences in the processes of manufacture of the various brands. The felt base may be thick or thin (and the felt itself varies much in quality); the merit of asphalt coating may vary according to the kind of asphalt used and also according to the proportions of other substances used with it and, then again, according to the thickness of the asphalt coating. The thickness of an asphalt shingle does not necessarily mean better quality, inasmuch as inferior materials may have been used in its manufacture. Furthermore, *the lasting appearance* of the asphalt shingle depends upon the kind of crushed slate used as well as the quality of the slate.

There is thus not only a big difference in the permanent appearance of asphalt shingles, but equally in their wearing quality. Some asphalt shingles possess colors which will fade badly and others possess permanent, non-fading colors. There are asphalt shingles which will probably last no longer than four or five years at the most. There are, on the other hand, asphalt shingles which should last from twenty to twenty-five years in good condition.

The most usual colors of asphalt shingles are blue-black (or dark grey), dull green and dull red. There is also one asphalt shingle which comes in weathered brown and is a product of splendid quality. There is, besides, an asphalt shingle which possesses a blend of colors in each shingle. This is a product of high merit.

Asphalt shingles come in five forms — individual shingles, in strips of two shingles in one piece, in strips of three shingles in one piece, in strips of four shingles in one piece, and in the form of hexagonal shingles. The individual shingles and strip shingles both come in three weights — light weight, medium weight and heavy weight.

The two kinds of asphalt shingles which are by all means the most advisable to buy are the heavy weight individual and heavy weight strip asphalt shingle.

While it is customary to use asphalt shingles in one color alone, an exceptionally handsome and distinctive roof can be made by blending the colors in the correct manner. Thatched roofs, for instance, can be made of asphalt shingles in blended colors of such artistic distinction as to be really beautiful.

Asphalt shingles of good quality are fire-resisting and greatly lessen the fire hazard from falling sparks.

For re-roofing, the asphalt shingles may be applied directly over the present wood shingles in most cases, in which procedure the same methods should be used as were outlined for re-roofing with asbestos shingles.

The next roofing product calling for consideration is slate.

In a discussion of slate, it should be borne in mind that there are several kinds of slate of varying grades in quality. Some kinds of slate are more brittle than others. Some kinds of slate are subject to breakage after having been on the roof for some time. Slate of good quality, however, makes an admirable roof for the residence of the type suitable for a slate roof. Slate should be used ordinarily for the roofing of a new home, rather than for re-roofing. The weight of slate demands a roof framing of special strength — of much greater strength than is required for a roof of wood shingles.

Slate is one of the finest and most beautiful materials for roofing possible to be had as well as one of the most durable. It is most suitable, chiefly, upon residences of English types of architecture, such as the Tudor, Eliza-

(Continued on page 80)



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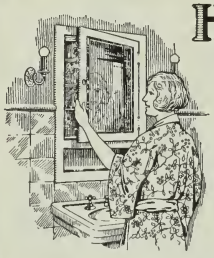
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Roofing Facts of Interest to Home Builders

(Continued from page 79)

bethan or Georgian, and for the modern English styles. The best kinds of slate of today are far superior to the slate that was produced in byegone years, which is but a just tribute to the manufacturers of slate.

There is a wide diversity, fortunately, in the range of colors in which slate comes — going from black through blue, brown, gray, green, sea green, mottled purple and green, purple, red and yellow, with varying degrees of these different colors. It is to be had also in a wide range of textures and thicknesses. The distinctive charm which slate roofs can add to a building is to be derived by the use of slate of varying colors and thicknesses and surfaces, laid with the proper freedom and informality to give a more distinctive appearance. In addition, the valleys may be "rounded" or "curved," thereby adding considerably to the effect.

While it must be admitted that the initial cost in a slate roof is somewhat high, the cost is off-set by the fact that a slate roof of good quality is a permanent roof and requires little or no "upkeep" expense.

Age, instead of causing slate to rot and thereby necessitating its removal, merely increases its mellow beauty and gives the slate roof an added charm.

The last roofing product to be considered is tile—there are two kinds of tile — the shingle tile and the Spanish tile. Both these forms of tile are used for the most part on mansions. Either form of tile should be used only on residences of special construction to withstand the great weight of a tile roof.

Tile is undoubtedly an expensive roofing material, but makes a beautiful and a very durable roof —everlasting in its service.

This beautiful material may be used for roofing purposes for quite a number of different architectural types. In this country tile roofs are chiefly used upon residences of the Italian or Spanish types of architecture.

Tile may be had in varying colors—green, red, blue, gray, purple and even in other colors.

The following table of weights per square of different types of roofing is of interest to include here (a "square" means 100 square feet of roofing surface of area.)

Wood Shingles, 200—300 lbs.
Copper Shingles, 84—100 lbs.
Asbestos Shingles, 300—650 lbs.
Asphalt Shingles, 240—300 lbs. (heavy weight).
Slate, 450—675 lbs.
Spanish Tile, 850 lbs.
Shingle Tile, 1,800 lbs.

With the foregoing information as a guide to the relative merits of roofing materials, it is but natural for these questions to occur to the house-owner's mind:

What roofing material will give *the best results* in weather-resisting qualities—in waterproofing—in long life—in proportion to the cost?

What roofing material will be the most suitable for the owner's residence and furnish the most distinctive appearance in proportion to the cost?

What roofing material will fulfill these purposes and, in addition, give satisfactory fire protection?

To summarize briefly, these questions resolve themselves into these considerations:

(1) A choice of material based on the idea of investment.

(2) A choice of material based on the idea of distinctive appearance and beauty.

(3) A choice of material based on the idea of maximum fire safety.

(4) A choice of material based on factors of immediate economy, combined with the most efficient results in durability, fire protection and attractive appearance.

As to the type of roofing material most suitable for the residence and the style of material most adapted for the roof, an excellent method for the house-owner to follow is to receive expert, unbiased advice of sufficient ability and experience. In many cases, this will save a home-owner hundreds of dollars, particularly with reference to the re-roofing of a residence.

A point of vital importance for a house-owner to consider is that no roof, regardless of its material, can be any better than the workmanship employed in laying it. "The lowest bid" may prove to be very expensive. Quality of product and quality of workmanship should be the determining factors in regard to the right roof even for those who have to consider the cost carefully.

(*For the illustrations of this article we are indebted to the Creo-Dipt Co., Inc., Rising & Nelson Slate Co., H. W. Johns-Manville Co., John D. Emack Co., Anaconda Copper Co., Ludowici-Celadon Co., and the Mohawk Asbestos Slate Co., Inc.*)

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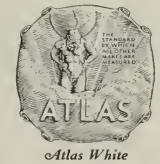
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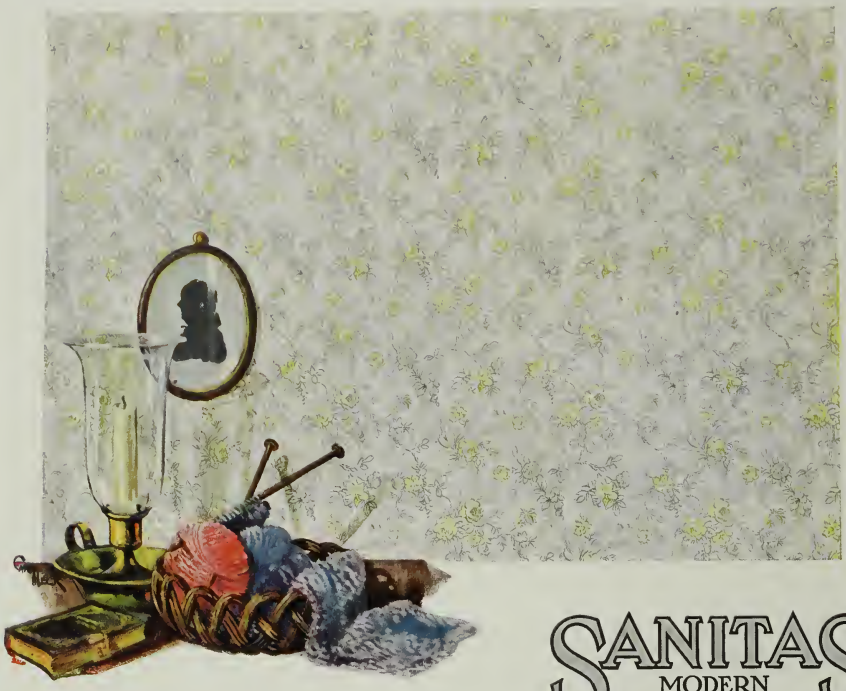
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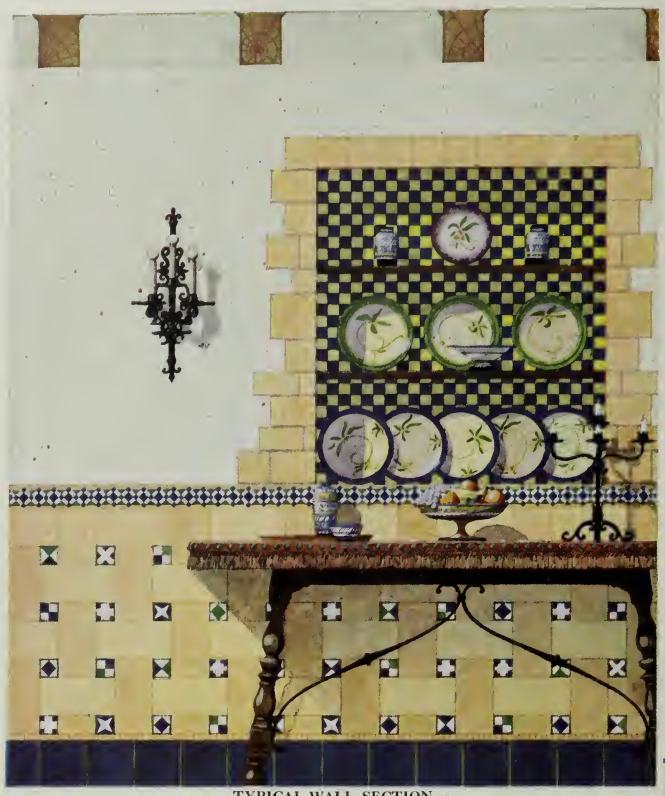
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Famous Eighteenth Century Toiles De Jouy

(Continued from page 74)

career took place in 1783, when Louis XVI, with Marie Antoinette and all the members of the court, made an official visit to his factory. On leaving, the king created him baron, and honored his establishment with the title "Manufacture Royale"—a distinction carrying with it many valuable prerogatives and immunities.

Even the French Revolution Oberkampf turned to advantage. When commerce was practically at a standstill, and paper money depreciating rapidly, he bought large quantities of white calico, knowing that calico at least would not depreciate, and stored it away for future use. It was not long before simplicity became the fashion, silks were looked on askance, and the demand for printed cottons was enormously increased.

By 1790 the factory was greatly enlarged, and splendidly organized to enable the employees to carry on the work under the best possible conditions. The cloth was passed on from one department to another for the different processes, quite as in a modern factory. Homes, hospitals and old age pensions were given the workers, and their interests were safeguarded in every way.

Oberkampf's success continued with the accession of Napoleon, who was a frequent visitor at Jouy. On one of his visits he enquired if Oberkampf had yet received the Cross of the Legion of Honor. Receiving an answer in the negative, Napoleon took one from his own breast to give him, saying "No one is more worthy to wear it. You and I are both fighting a good fight against the English, but your fight is the best."

Both men had risen from small beginnings, and both fell together. In 1815, when the Allies passed through Jouy, they pillaged and destroyed Oberkampf's splendid factory. Heartbroken, his health failed, and on the 14th of October, of that same year—the year of Waterloo, he died. The whole organization he had built up fell to pieces, and in 1843 the works were pulled down and totally destroyed.

The style of the Jouy prints accommodated itself to the fashion of the hour. The earliest were mostly red, and distinctly "Chinoiseries." A few years later came peasant scenes inspired by the paintings and tapestries of Teniers, and still later allegorical and mythological subjects, and scenes from contemporary history, inspired especially by the beginning of the French Revolution and the American War of Independence. Many of the best things of this later period were executed for Oberkampf by Jean Baptiste Huet, a collection of whose sketches is preserved in the Musée des Arts Decoratifs in Paris.

One of Oberkampf's most famous creations—The Four Quarters of the World—was probably designed by this artist. A well-preserved specimen was included in the collection on view at the Waldorf. One of the most interesting exhibited was a Toile de Jouy of about 1760—a very early production in polychrome, printed with wooden blocks. Like most of the early pieces, it is a close imitation of the East Indian prints of that period. "Fox Hunting," by Carle Vernet, printed about 1790; "The Discovery of America"; and a toile depicting Marie Antoinette, seated in a triumphal chariot drawn by two lions, with various mythological motifs, are among the most arresting pieces in Mr. Wearne's collection.

The use of Toiles de Jouy in modern decorating was admirably illustrated in a modern French sitting room, created by E. A. Belmont, of Philadelphia, in collaboration with Palmer and Embury, of New York.

A very interesting, extraordinary Toile de Juoy has also been seen at the Arden Gallery, where many fascinating prints were on view. One very characteristically French was entitled "Le Balançoire," a large wall hanging dating from 1789—exceptionally graceful and original in design. "Les Plaisirs des Quatre Saisons," after a design by Huet, Horace Vernet's "Chasse," Pinelli's "Scènes Romaines" and the "Midi de la France," by Lebas, all attest to the genius of the artists and the skill of the craftsman who reproduced their conceptions on cloth.

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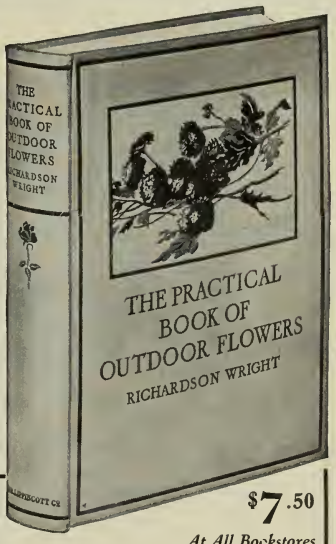
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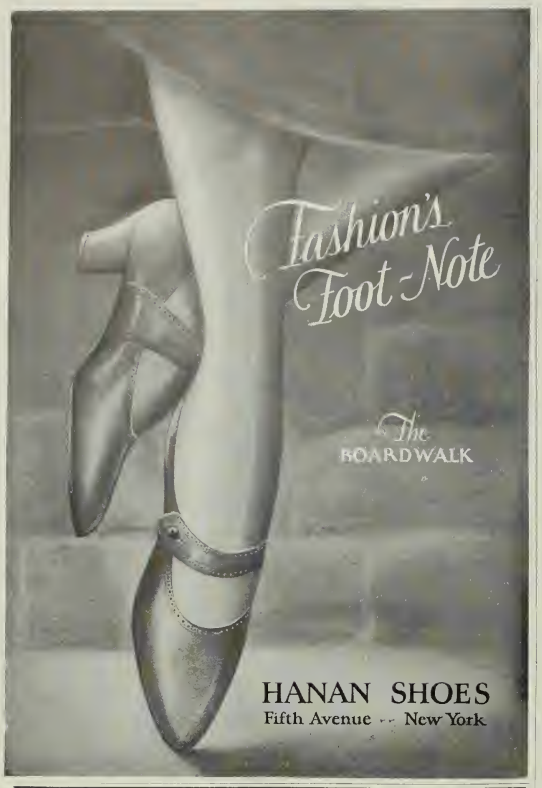
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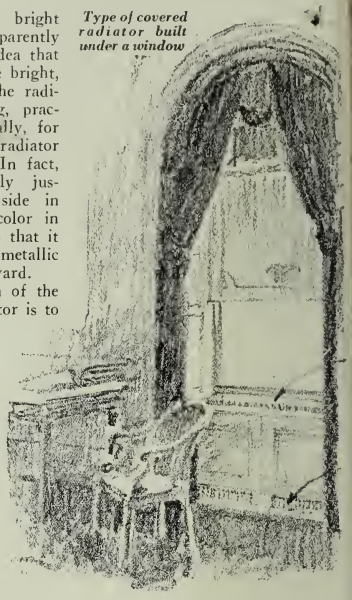
Decorative and Practical Heating

(Continued from page 50)

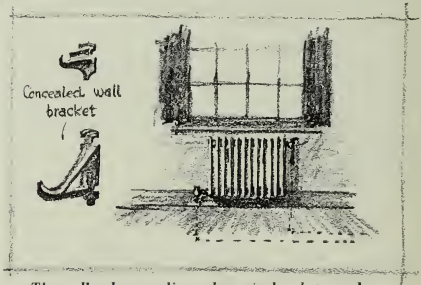
these exposed radiators bright aluminum or bronze, apparently because of the mistaken idea that such paints, since they are bright, add to the efficiency of the radiator. But this is wrong, practically as well as artistically, for dull black paint on a radiator makes it more efficient. In fact, the decorator is entirely justified on the practical side in painting the radiator a color in harmony with the wall so that it will not be prominent, for metallic paints reflect the heat inward.

Now the other solution of the problem of the ugly radiator is to conceal it. From the practical standpoint, this covering reduces the efficiency of the radiator; that is, fewer heat units are given off per square foot per hour. This seems an argument against screen protection.

Type of covered radiator built under a window



Let us take an example and see. Suppose we have selected by calculations a radiator of sufficient size to heat a certain room and they have led us to select a 20-inch high, 4-column radiator, with 42 square feet of radiating surface. By experiment, it has been found that this radiator will give off 240 heat units for each square foot of surface per hour. But if this radiator is covered with a type of screen having a grille in the front at the bottom, about 2 inches high and as long as the radiator, and a grille in the top about as long as the radiator and as wide, the efficiency of the radiator is reduced about 25 per cent. Specifically the uncovered radiator gave off 240 heat units for each square foot, but now, under the enclosed condition, gives off only 180 units. In fact, in order to heat the room properly, *we must increase the size of the radiator from 42 square feet to 50 square feet.*



The wall column-radiator, hung in brackets, under window, permits cleaning of floor

This increase in radiating surface would seem to be uneconomical in that it would appear to increase the fuel consumption. As a matter of fact this is not the case, as can easily be determined, for when the radiator is uncovered, it gives off 240 heat units per sq. ft., per hour, and there are 42 sq. ft. required, or the radiator gives off 240x42 or 10,080 heat units per hour. Though, on the other hand, when the radiator is covered, it gives off only 180 heat units per square foot, so that it must be increased to 56 square feet. Now 180x56 gives 10,080 units or the same number of heat units given off from the covered radiator per hour as given off by the uncovered one. This means, in simple terms, that no more fuel is burned to heat the room with the covered radiator than the uncovered one, even though the former is enlarged to overcome the loss in efficiency. From the practical standpoint, the covering of the radiator is entirely justified. It is commonly believed, though, that covering the radiator is poor practice, but this belief comes from the mistake of covering the radiator without increasing its size to offset the reduction in efficiency.

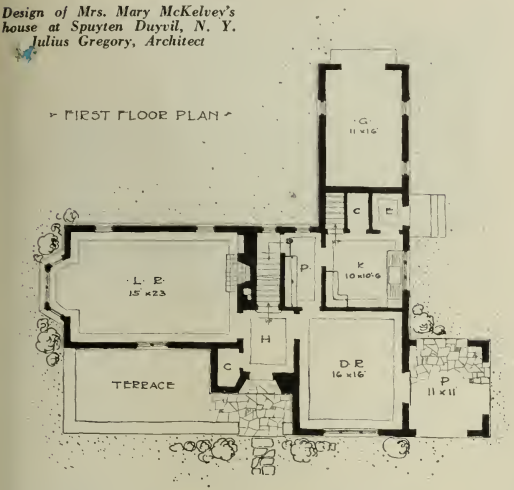
One of the simplest forms of covering is really no covering at all, but merely a shelf. Narrow shelves over a radiator decrease the efficiency about two and a half

(Continued on page 84)

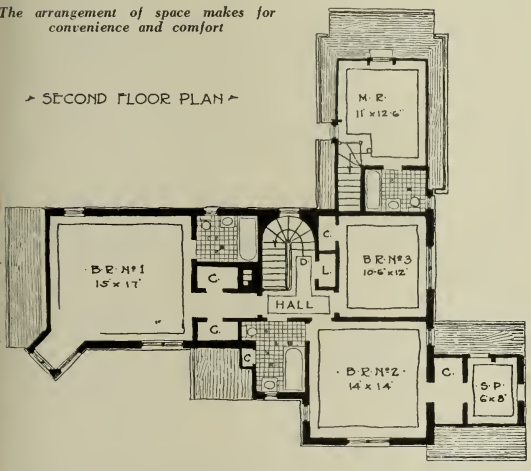
A Typically Modern American House

(Continued from page 39)

Design of Mrs. Mary McKelvey's house at Spuyten Duyvil, N. Y. Julius Gregory, Architect



The arrangement of space makes for convenience and comfort



The floor plans of Julius Gregory's house for Mrs. McKelvey are well worth most detailed observation. The space is most conscientiously and intelligently divided and every comfort demanded by the modern housewife and the luxury-loving house-owner is considered with a view to combining charm and economy. If you will notice in the second floor plan three baths are provided so that there are practically three little suites on this floor. This is unusual often in a much larger house. There is also well-managed window arrangement so that adequate lighting is given every room in the house without breaking the walls too thoughtlessly for exterior beauty

Books Received

"Home Conveniences," F. W. Ives, Harper & Bros.; "The Slave Ship," Mary Johnston, Little, Brown & Co.; "You Gentiles," Maurice Samuel, Harcourt, Brace & Co.; "British Artists," three volumes, John Crome, Wilson & Farington, Morland and Ibbetson, Frederick A. Stokes Co.; "Distinguished American Artists," two volumes, James McNeill Whistler, John Singer Sargent, Frederick A. Stokes Co.; "Mary Rose," J. M. Barrie, Charles Scribner's Sons; "Dogs and Men," Mary Ansell, Charles Scribner's Sons; "Feats on the Fiord," Harriet Martineau, Macmillan Co.; "Library Buildings," Chalmers Hadley, American Library Association; "A Painter's Anthology," Arthur Watts, D. Appleton & Co.; "The Dance," by Margaret N. H'Doubler, Harcourt, Brace & Co.; "Points of View," by Stuart P. Sherman, Charles Scribner's Sons; "When Life Loses Its Zest," by Abraham Myerson, M. D., Little, Brown & Co.; "The History of American Idealism," by Gustavus Myers, Boni and Liveright; "Costume and Fashion," by Herbert Norris, E. P. Dutton & Company.

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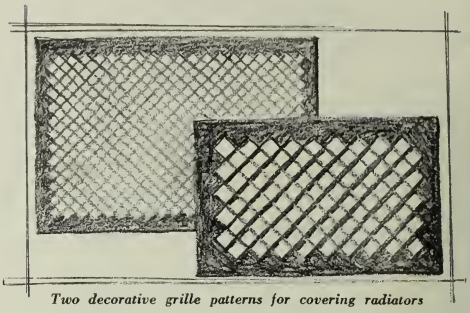
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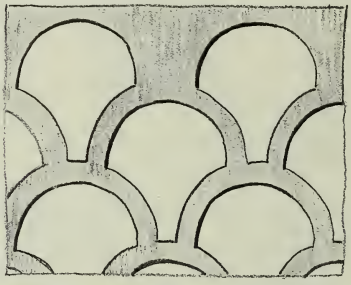
Decorative and Practical Heating

(Continued from page 82)



Two decorative grille patterns for covering radiators

per cent, and wide ones about five per cent. The decrease in efficiency is more marked for low window radiators than for high radiators, sometimes amounting to about ten per cent. Round deflectors at the back do not seem to make much difference. There are a number of patented metal shields like shelves on the market that are very fine. One type is designed with a gutter to catch the dust and prevent it from rising to smudge the decorations, and is also provided with a water pan to add humidity to the dry air of the room.



Ornamental grille pattern used to cover radiators in a picturesque manner

The real covering for the radiator, though, completely hides it behind solid panels or grilles. The appearance of radiators hidden in this way is not always satisfying. Designs for grilles can be even uglier than radiators. However, designers have older traditions behind the art of making perforated grilles, than well formed radiators, and, in most cases, the screened radiator looks much better than the uncovered one. At present, the best solution of the problem of harmonizing the modern heating apparatus with the decorative scheme seems to be along these lines. As we stated before, we are in the age of concealment, not yet having solved the artistic treatment of newly invented mechanical devices.

The simplest and most used system of concealing the radiator is to place it within a recess or niche in the wall or a box against the wall, and make the front face of the covering a grille. This grille may be made inconspicuous by its position within a panel of the wall decoration, or of a built-in bookcase or window seat. Whatever place it takes, the problem from an efficiency standpoint is about the same, namely, a radiator concealed behind an open grille of about the same size as the radiator. In all cases the radiator should be placed about 2½ inches out from the back, and the top and front about 2½ inches away from the radiator. Hidden in this way the size of the radiator should be increased by 20 per cent in order to overcome the reduction in efficiency.

If the covering is designed to act more as a flue, the loss in efficiency is not so great. A covering having a grille near the floor in the front panel, about as long as the radiator and 5 inches high for low radiators and 8 inches high for high radiators and a grille in the top as wide as the radiator and as long, will reduce the efficiency of the radiator by 15 per cent for high radiators and 25 per cent for low radiators. But if the top be hinged so that it can be lifted up, then in this open position the efficiency of the radiator will be increased, because a rapid movement of air around the radiator is developed, due to the flue-like form of the covering. This type of cover is very well suited to a radiator placed under a window. In fact if the radiator is placed so that it is 2½ inches away from everything, *and the top opened,* the efficiency may be increased 10 or 12 per cent.

There is another advantage in using radiator covers which ought to be recognized. If they are properly designed, they will protect the decorations from the dirt marks that darken the wall at the back of the uncovered radiator. Besides, when a cover is used, a water pan can be placed over the radiator in a concealed position. The addition of a little

(Continued on page 86)



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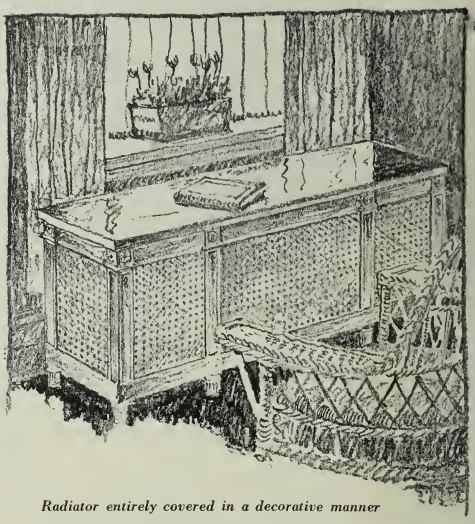
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Decorative and Practical Heating

(Continued from page 84)



Radiator entirely covered in a decorative manner

moisture to the air will help tremendously in preserving the decorations. Excessively dry air opens all the joints in the woodwork and cracks the varnish. It has been estimated that the air in the average steam-heated room is dryer than that which blows off of the hot desert. Such air will rob moisture from whatever it can, especially the cells in the wood. As these cells lose their moisture content, they shrink, causing the settling of structural members, the opening of floor cracks and the joints in furniture and trim. Water pans over radiators and in furnaces do much to relieve this condition.

Besides concealing the radiators behind a screen, there is the old method of suspending the radiator under the floor, and arranging flues around it, to carry air over the radiator and up through a duct to the room and through a register, covered with a grille. This grille may be set into the floor or in the wall, as with the hot-air furnace. Radiators designed for this position are called indirect radiators and are built for efficient work and not appearance. They are, as a rule, far more efficient than the method of heating is, however, more expensive than the direct system.

Another matter should be considered in this problem of harmonizing the heating equipment with the decorations. This is the easy control of temperature, so that the room will be kept at an even temperature during all kinds of weather. The average steam heated building is overheated during the mild days of the winter, and the temperature ranges from 68 degrees to 85 degrees. Expansion and contraction takes place, and many delicate features of the decoration are damaged in a subtle way by this action. Well decorated buildings should have installed in them heating plants that have flexible control of heat, so that the quantity of heat can be cut down during the warmer days in the winter. *Re-circulating hot-air heating, hot-water* and *vapor-vacuum-steam heating* are the three different systems which give this flexible control of heat. Automatic thermostatic valves are also desirable, if they are mechanically perfected, but many are not dependable.



Making the Floor Interesting

(Continued from page 66)



For some flooring problems, where the principal considerations are practical ones, the best floor is the "one piece" floor

dient they have made a definite place for themselves as a decorative essential—they have even had a widespread effect on style in interior decoration within the past few years.

Floors today, with the new possibilities in linoleums, cork and rubber tile, need no longer be a mere, taken-for-granted dull part of the interior. With the increasing developments in colorings, patterns and textures on the part of the manufacturers, floors can be permanent, practical and serviceable, and at the same time beautiful and interesting.

There is an increasing interest in and study of floor materials by people who are really taking thought of their home. The more permanent floor covering is considered most desirable. The best housekeepers today are those that give the least but most intelligent interest to their homes. That is, the least in proportion that old-fashioned housekeepers thought necessary. For this reason women like to plan floors that will last, floors that are appropriate for their houses, in harmony with their furniture, attractive but not conspicuous. In other words, they want to finish their floors as they build their homes, once and for all, or at least as long as good floor materials will wear satisfactorily.

Credit is due the Stedman Products Co., Armstrong Cork Co., Associated Tile Mfrs., U. S. Rubber Co., Bonded Floors Co., Goodyear Tire & Rubber Co., Inc., and the Marbleloid Co. for the splendid illustrations of this article.

Old Cotswold Roofs in Detail

(Continued from page 72)

Variety of roof line is one of the perennial charms of Cotswold domestic architecture and the bit of cottage roof seen in Figure 6 shows the happy and spontaneous invention, as well as the dexterity, of the local builders. He who fashioned this particular roof had never seen any pictures of Mansard's work, for it was reared before Mansard's day. The builder undoubtedly devised this form of roof to secure more head room for the low first floor chamber without carrying the ridge too high.

Thin horizontal "slates" are stuck in between the wooden plate on top of the wall and the bottoms of the lowest course of the roof. In this way the bell-like flare is accentuated. The invisible part of the roof structure is carried out in the usual manner before described. At the line where the upper and lower slopes meet, the lowest course of "slates" of the upper pitch merely projects at one angle while the uppermost course of the lower pitch falls away from under it at a steeper angle, in precisely the same manner as the scales of an armadillo or the hair on the bristling neck of an angry dog. The joints or hips where the several planes of the sides and ends meet are stopped with thick plaster and the end of the ridge coping is also stopped with plaster.

The Cotswold builders, although they had only one material to work with, for both walls and roofs, were marvelously dexterous and inventive. Perhaps their invention was so happily stimulated just because they were restricted in materials. Their ready facility in securing diverse and interesting results, to say nothing of marked individuality, may well inspire us to copy not so much the exact minutiae of their works as their spirit and ingenuity.

What they did with stone "slates," and did so well that their roofs have lasted with little or no attention for hundreds of years, can easily be done in America with the heavy textured and varicolored slates of graduated sizes. The beauty of the old Cotswold roofs, in their entirety, may be studied in the numerous illustrations of Cotswold houses published from time to time.

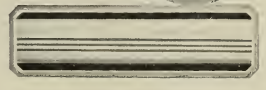


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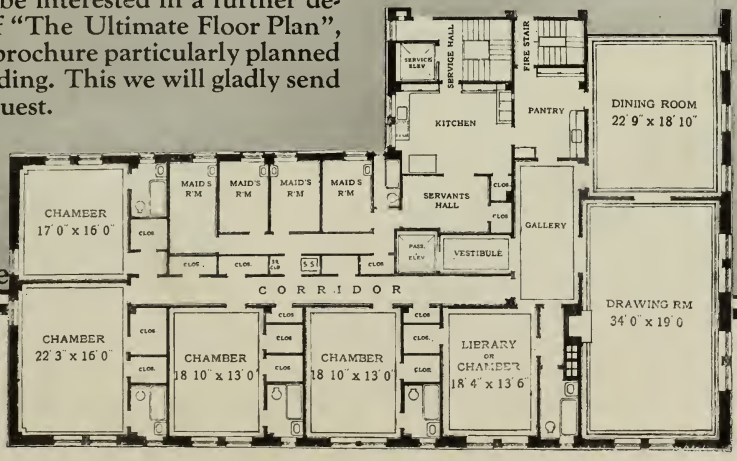
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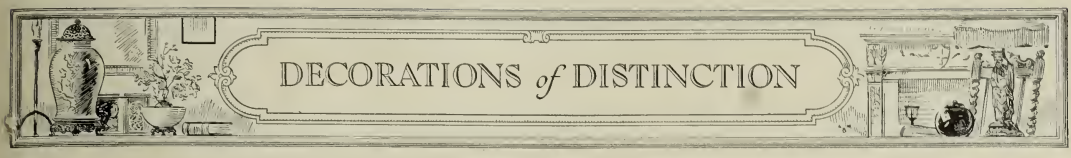


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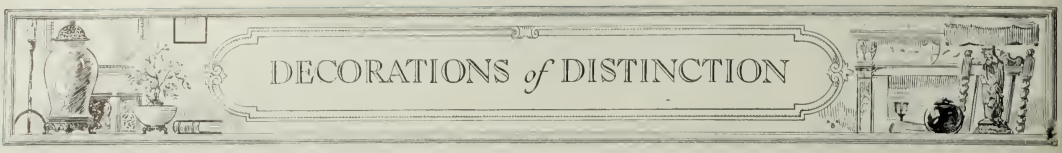
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William Lawrence Bottomley, Architect

This enchanting, mediaeval place is the dining room in the home of J. P. Warburg. Overhead is a ceiling which is a replica of an old one in Venice, soft gold with red and blue. The walls are rough antique plaster. The fireplace is Mr. Bottomley's own design adapted from the Spanish. The furniture in the dining room was made in Spain after old Spanish models by an artist cabinet-maker Bartomu Ferra and all the beauty of this room is held together by a rich and harmonious floor of Triana tiles

Arts & Decoration
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A Great Architectural Alliance

The Spring Exhibition of Architects and Designers

By HOWARD GREENLEY

THIS year the Architectural Exposition at Grand Central Palace in New York, transcends anything of its kind that has ever been attempted. Here, in one extensive sequence of galleries and salons, the whole theory and practice of architecture, the whole scope and progress of the allied and industrial arts will be unfolded to the lay visitor.

In past exhibitions the Architectural League has always made it a point to show the essential relationship of the arts to architecture, but has always had to contend with space restrictions which have largely defeated the realization of this policy. It became increasingly apparent that an exhibition must be arranged on a scale corresponding to the importance, interest and diversity of architecture and the allied arts—and this year it has been possible to find adequate space, not only for the actual housing of the exhibits, but for their most logical and most effective arrangement.

Every phase of the designer's art and every variety of structural material and incidental equipment will be represented. The grouping of the varied exhibits is so studied as to correspond with the actual association, in practice, of art, architecture and industry, and the arrangement is so managed, too, as to avoid any too great concentration of interest at one point to its exclusion at another.

The main exhibition floor is given over to a showing of current and retrospective work in architecture, painting and sculpture, together with the exhibits of textile manufacturers, master decorators and others who contribute to the furnishing and embellishment of complete buildings.

Beginning with the entrance stair, from Lexington Avenue, with mural paintings on walls and ceilings, there is an adequate sense of spaciousness that will make it possible to see the exhibits to advantage. Mural paintings, mosaics and sculpture occupy the first gallery, and from this gallery corridors will give access to the various salons and galleries of special exhibits.

At the head of the entrance stairs, two important galleries lead to the great Central Court of Honor, where architecture, sculpture and painting, in a setting of landscaping play the important role in the decoration. Here are exhibited memorials of the work of Bacon, Goodhue, Brunner and Polk, and here, also, will be held the important meetings of the Annual Convention of the American Institute of Architects.



Gothic screen, the panels tooled leather, designed and painted by Morgan Colt

Across this court a stairway leads to the galleries of the second floor, where the American Institute of Architects exhibits the architecture, painting and sculpture of its Regional Divisions, comprising the North, South, West and Middle Western States. Town and City Planning, Landscape Work and the foreign exhibits of architecture and the allied arts are most comprehensively arranged on this floor.

Another group of exhibits on the second floor comprises complete interiors and selections of furniture, textiles, lighting fixtures and other decorative accessories—one of the most interesting and enlightening parts of the whole affair. Further craft exhibits, too, are arranged on the third floor, where there are also showings of the best student work in architecture from both European and American schools and universities.

One of the most popular attractions, probably, will be found in the exhibits on the fourth floor, comprising a great array of models of small houses and gardens, together with extensive data related to small house problems as developed by the different units of the Architects' Small House Bureau.

Larger houses and estates will be shown here, too, and with further exhibits of equipment and fixtures of all kinds relating to small houses the relation between design and practice is again reflected in the arrangement.

It was found that the many exhibitors gave excellent cooperation in the adaptation of their individual schemes to conform with the larger aspects of the whole arrangement, and, consequently, there is everywhere apparent the same harmony of appearance and design in this enterprise as exists in the design of a successful building with its component structural and functional elements.

In no field of human activity or endeavor are so many minds, so many talents and hands of skilled men and women united, or the results of their work so elaborately co-ordinated as in architecture. And the really remarkable thing is that this great alliance is not a formal one, not a system of definitely organized and related guilds and groups. In the finished fabric of a complete architectural project, for instance, there is the all-inclusive de-



Living room in the house of Francis J. Danforth. Electus D. Litchfield & Rogers, Architects

sign of the architect achieved through the co-operation of a variety of other designers, sculptors, painters, craftsmen and manufacturers, all working together as though instinctively motivated by some invisible law of nature. Set against the general assumption that creative human beings are essentially individualists, essentially opposed to group ex-



Spanish chair with wrought iron frame and red velvet upholstery. Courtesy of Sterling Bronze Co.

pression or to co-operative functioning, the unity of purpose that is apparent in such an architectural project is one of the great phenomena of the age in which we live, and one of the most interesting chapters which the future historian of art will find to write. At the moment of writing a comprehensive exhibition which illustrates this point has just been opened in New York under the auspices of the Architectural League of New York and the American Institute of Architects.

Always among the most interesting exhibitions held in New York, the showing planned for this year promises to exceed any of those of previous years in its scope and in the nature of the different exhibits.

It is logical to begin with the schools and to learn from a selection of the finest student work in this country and in Europe how the young architectural mind is taught to think in terms of plan and design. The architectural schools of Harvard, Yale, Columbia, Technology and a number of others among our leading institutions have sent in the best work of their students, and it will be possible to compare this with the similar work of students in England and France. And vitally important in this educational aspect of architecture are the drawings that show the work accomplished by the Beaux Arts Institute of Design in this country. Founded by certain of the most distinguished of our own architects who received their training in the great École in Paris, the Institute, by means of a far-reaching system of ateliers all over the country, has successfully spread and helped to perpetuate the essentials of architectural design as developed and taught by the French masters.

To the general public "school work" lacks the immediate and personal appeal of much of the other material in the exhibition, but in the eyes of anyone at all interested in the architectural development of America, here in these school exhibits we see the architects of tomorrow; here we see tendencies of high promise, tendencies perhaps reactionary, perhaps splendidly reassuring—according, generally, to our own individual bias as to what constitutes good architecture.



"Baby Fountain," by Grace Helen Talbot

We see, certainly, an impressive array of serious work by earnest young men who are aspiring to one of the most exacting of all professions, yet to one whose rewards are proportionately rich. For the most part we find them under able guidance, assimilating sound principles and learning the great architectural essential of thoroughness.

In not so many years these same students who have just put untold hours of devoted work into the design and delineation of an ambitious but purely imaginery project will be the architects of towering buildings, of libraries, schools, churches and all the buildings that, in their design, will tell other lands and other ages of the degree of enlightenment and culture that existed here in the period whose esthetic history we are now writing. It is a very great mistake to think that student work, in architecture, or in any of the other arts, is not a thing of vital importance.

In this exhibition, as in those of previous years, the practicing architects—the veterans who have seen amazing architectural developments in this country, and the younger men who are building in this really stimulating present give an excellent account of



Terrace and pool in front of the country house of Persifor Fraser. Robert R. McGoodwin, Architect

themselves, and will receive a detailed review next month.

Consciousness of the meaning, the present-day achievement and the inherent possibilities of architecture—if exhibitions can accomplish this in the public mind—there should be one every month. New York City and its environs might well take the place of a permanent exhibition, if such a consciousness existed—but for many people the building they pass every day, the splendid profile of the Shelton, for instance, looming against an evening sky on Lexington Avenue, is only a "building," and not "architecture," unless it has a number in an exhibition catalogue.

Collaborating with the architect are two types of allied artists—creative and industrial, the two often merged. The creative artists embellish the building with sculpture or with mural painting mosaic, sgraffito, fresco or stained glass; the industrial artists execute (and often design as well)

metal work, ceramics, furniture and all the things that embellish buildings or relate them to human life and human purposes.

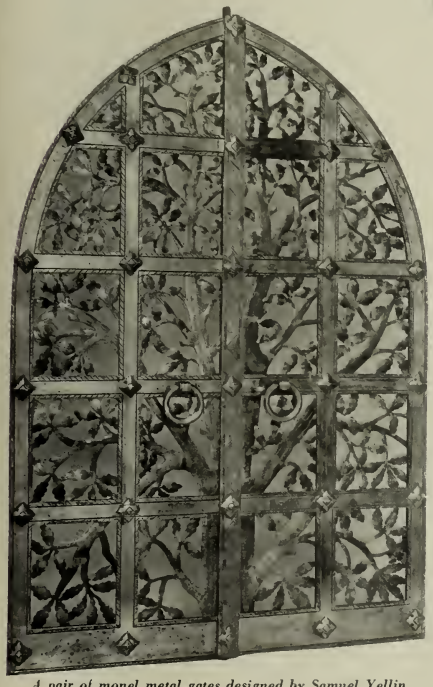
Thus, this exhibition that portrays the great but generally unperceived architectural alliance includes the work of the interior decorator, and of the landscape designer as well, he who relates the building to its site by virtue of his ability as a designer and his knowledge of how the growing things of nature may be made to serve art.

The contributions of these several collaborators with the architect, and especially of the remarkable achievements in industrial art from the shops of our manufacturers are to receive more special and detailed commentary next month.

In the parlance of journalism there have always been two well recognized types of editorial in country "editorials"—one in which the trend is "Whither are we drifting?." the other in which the trend is "We point with pride." It is the latter which is to inspire the further commentary on the joint exhibition of the Architectural League of New York and the American Institute of Architects.



Box garden surrounding a pool on the estate of Mrs. Samuel F. Houston. Robert R. McGoodwin, Architect



A pair of monel metal gates designed by Samuel Yellin

In those things most employed by the interior decorator's work, or in that of the architect who undertakes decoration, the exhibition will prove a revelation to many, and should go far to counteract the careless commentary of certain ill-informed critics who refuse to recognize any significant attainment in the decorative arts of this country.

The fact of the matter must be apparent to anyone who examines the design and the quality of workmanship characterizing the furniture, textiles, metal work, ceramics, wood-carving and other examples of industrial art shown in the exhibition. In design there is a certain amount of creative originality, but a far greater proportion of excellent reproduction and adaptation of fine historic models; in workmanship there is a sterling integrity in the making of these things. It can be sincerely questioned if we need, today, to apologize to any period or any country for the technical qualities of our art manufacturers, and only certain conditions in that field suggest any salient improvement. One condition is the constant danger and frequent fact that the really fine things that are being made in furniture and other divisions of industrial art are seriously jeopardized by cheap and inferior imitations. It is only through such exhibitions as the present one that the general public can be brought to a real appreciation of the differences between things that merely look like works of art and things that actually are works of art. Such an appreciation, sufficiently widely distributed, will make the back of the conscientiously creative manufacturer far easier than it is today. He is trying to enrich the world by making and selling fine and beautiful things and he can succeed in this only to the extent that these things are sought and appreciated.

Another condition which is to be hoped may some day cease to exist in this country is the anonymity of the industrial artist. Not even his name is known. To be a great designer carries with it no definite form of recognition, and there should be more independent designers of the ability and caliber of Morgan Colt. The identification of the designer, if it ever becomes customary, will incalculably stimulate interest in the work of his hand, and bring about, in everyone's mind, a more articulate appreciation of the meaning of good design, and of the defects of poor design. When the criticism of works of art no longer remains in the hands of a Brahmanical caste of opinionated critics, and when people find that they can do at least a part of their own thinking it will be the dawning of a new hope for every form of art in this country.

One of the best means, certainly, of stimulating a wide and intelligent interest in the

(Continued on page 81)



The Flintridge Country Club in California. Myron Hunt, Architect

Mural Decorations and Painted Screens

Illustrated With Photographs Showing Different Phases of Mr. Faulkner's Decorative Work

By GILES EDGERTON



"Dramatic Music," one of a series of decorations by Barry Faulkner in the Eastman Theatre, Rochester, New York. The freshness of color and movement in this picture gives a sense of musical rhythm, which adds greatly to the decorative quality of the design



"The Kissing Bridge," one of a group of Barry Faulkner's decorations in the Washington Irving High School, the subject of the series being the history of New York City

BARRY FAULKNER'S decorations are always arresting, they are always fresh and clear and joyous. There is great variety in the subjects, the feeling usually classic and the presentation quite modern. But whatever the motive or the color harmony, or the intention of the decoration there is in the finished painting always a sense of good cheer. You feel that if young lovers are riding together in the frescoes that they are bound to meet on the Kissing Bridge, you feel that if a great and mighty ship is heaving (if that is the right word) into port, that it is laden with spices and gems, fine silks from India, fine decorations from Java and perhaps an embroidered shawl or two from China. In any case you are sure that the cargo is interesting and you would like the ship to be blown ashore in your own entrance hall.

I do not know just how closely Mr. Faulkner associates music with color, but certainly in his decorations for the Eastman Theatre, there is a sense of music throughout the canvas not only in the movement of the people who make the procession at the front of the picture, but in the very quality of their gestures and in the kind of color that he associates.

Most of Mr. Faulkner's decorations are painted in oil on wood. This is true of the screens especially. Where there is a possibility in mural paintings of transferring the decorations from one room to another, or eventually giving up a house, Mr. Faulkner prefers to do his mural decorations on canvas, which may be fitted into their border panels and at the same time would not be lost in case of fire or the house being abandoned.

As one can imagine of a painter who does decorations on so large a scale, Mr. Faulkner much prefers to have the furniture and scheme of a room adjusted to his wall canvases. Where, he feels, an artist is painting the entire walls of a room it is very difficult indeed for him to have to keep in mind woodwork, ceiling, floors, furniture and draperies that have already been planned for a room. "I think," he said, "it's the best plan not only for the satisfaction of the artist, but for the beauty of the room, that the inspiration for the fittings and colors should be drawn from the fresco and this is not difficult because in almost every mural decoration, whether it is an oil painting, a dry or wet fresco, there is brilliancy of color and variation of color enough to influence a most beautiful and most appropriate environment.

"There can be no doubt," Mr. Faulkner continued, "that a room which is completely decorated, all the side walls and the overmantel, must more or less insist upon the rest of the room being held as a background. The woodwork must be the right color, simple and flat, the floors must above all things be kept quiet and the ceiling allowed to keep its distance. Otherwise there will always be in the decoration a sense of its striving for ascendency, sometimes succeeding, sometimes failing.

"This does not, of course, mean that the walls of a room must inevitably be painted elaborately or in brilliant colors. Some of the greatest wall decorators have kept a sense of reticence throughout their designs." This is especially true of Puvis de Chevanne and not at all true of John S. Sargent, whose figures in his wall decorations are photographically intimate, always crowding to the foreground. But color can be used even in the decoration of house walls with a joyous effect if the planes of the canvas are kept simple and the design is not overcrowded.

Mr. Faulkner feels, and it seems as though decorators, house-owners and builders were more and more coming to the same decision, that there should be a very genuine collaboration between the architect, the house-owner, the decorator of the walls and the person who



"The Tempest," one of Mr. Faulkner's decorations in the entrance hall in the home of Edwin O. Holter, Esq., Mount Kisco. The design is worked out in white, gold, green and warm red and there is a sense of Chinese decoration in the furnishing of the hall

fits and furnishes the room. Just as it is wise for the architect and the landscape gardener to work together from the first sketching of the blue print, so should the interior of the house be considered by the owner, architect and decorator in many conferences before the house even is finished. Several American architects I know will not build a house unless they are allowed to plan the interior decoration and suggest appropriate furnishings; not that they wish to be known as the decorator or encroach upon the individuality of the owner of the home, but these men believe that a house is not all on the outside, and the designer of the house is responsible for its completed beauty.

Mr. Faulkner was interested in the idea that the falling off of popularity in decorative walls up to within a few years ago was largely the result of our very handsome and elaborate wall papers, beginning with the scenic wall papers in France and in England, through the historic papers of New England, down to the amazingly interesting and varied modern designs. "Certainly," he says, "you cannot decorate walls that have been handsomely papered, any more than you could hang pictures on them effectively." But this artist believes that all phases of wall decoration are necessary for the interesting finish of the immense variety of homes being built in this country today. "There is a place," he says, "not only for richly and elegantly painted walls, for antique scenic paper, for the elaborate paneling of wall spaces to form a background for the appropriate easel picture, but also for the many varieties of wall paper which are being manufactured today as appropriate backgrounds for practically every known period of decoration."

Before starting to paint either walls or screens, Barry Faulkner finds it invaluable not only to understand the house itself, the thought of the architect in designing it, the idea of the owner in planning it, but to get at the actual personalities, if possible, of the people who are to live in it. "There can be no doubt," he said, "that the personality which is most intensely expressed in a house is first of all the architect's, that the most arresting personality in a decoration is that of the artist who paints it; nevertheless, both house and painting, color schemes and furniture, must all in a way be dominated by the likes and dislikes of the owner.

Mr. Faulkner likes nothing better than to bring together in one home a great variety of colors, of forms, producing and harmonized beauty in unexpected ways. He believes that it is not at all difficult to associate different periods of decoration and furniture in one room. In fact, that no room is entirely homelike that wholly adheres to some one period. People who live in rooms change them inevitably and when generations have lived in a room the changes are many. In the beautiful old homes of France and England, and New England, not only were additions being made in the way of furniture and furnishings from generation to generation, but also there were many eliminations necessary to make room for the new, beautiful paintings, chairs, embroideries, tapestries and ceramics. And so, in the course of time, in fine old houses, much of the chaff was separated from the wheat, and rooms were infinitely more livable because interesting personalities had aided in the completion of their beauty.

People today are more and more daring to put together what they like, both in color and in form, in the house itself and in the decoration, and the result is an increasingly important domestic architecture with increasingly important atmospheric interiors.

Mr. Faulkner does not feel that many rooms in a house should be elaborately painted. He regards this type of decoration as best suited to great libraries, entrance halls and banquet rooms; for living rooms, studios, and bedrooms he prefers and believes to be more restful, flat walls adorned with well selected easel pictures, interesting wall papers or paneled walls as a background for very slight frescoes, water colors, etchings and color prints.

Mr. Faulkner's work includes decorations for Mrs. E. H. Harriman, Arden, New York; twelve panels in the foyer in the Washington Irving High School, one of which we are using as an illustration for this article; a series of panels in the Eastman Theatre, Rochester, one of which we are also showing; memorial decoration in the American Academy in Rome; a painted room in R. H. Dana's house in New York; the magnificent map decorations in the New York Cunard Building; decorations in the home of Mrs. Meredith Hare, Long Island.



"The Adventures of Robinhood," one of Barry Faulkner's famous screens. On a black background, the design of the adventures of the romantic old English highwayman is worked out in gorgeous colors



"Autumn in Virginia" is a screen by Barry Faulkner owned by Mrs. E. H. Harriman. Against the black sky are masses of gold clouds and the rich tones of oak trees turned red, and yellow grass and the rich tones of oak trees

Dance—"Promenade"

The Distinctive and Refreshing Dancing of Angna Enters

By LOUIS KALONYME

IT is her dramatic sense of design that makes the dancing of Angna Enters so extraordinarily distinctive and refreshing. As she dances one sees a mind working with the tools that make up the human body. It is *hard* dancing in the sense that a line by Picasso is hard drawing. As in Picasso every line, every gesture is the inevitable one, the only aesthetically valid one, an essential unit in an arbitrary design. Nothing superfluous is admitted, the lines are individually alive though part of an ensemble. No gesture is haphazard, there is no spur-on-the-moment ecstasy or exultation or what you will. Every gesture is controlled by the dancer.

Her dances are so unusual, their style is so unique, that I do not know how best to suggest their subtle quality. The program of her most recent concert, the first this season, described Miss Enters' dances as being "compositions in dance form." This helps, but it does not indicate how amusing the dances are. For while they blaze new trails, they are in themselves entertaining. They freshen one by their good humor, their casualness, and natural sophistication. They are etched with the flavor of Restoration comedy, like Congreve's purging epigrams, they are pointed, witty, and devastatingly kind; and threaded with the true comic spirit that makes one not laugh but smile.

Nor does the program's description tell one anything about the bright language of her costumes, or that each costume not only is beautiful in its own right but is also an intrinsic segment of the design of each dance. And it does not convey anything about the dramatic lighting of the stage, which is also an intrinsic feature of the design. This lighting colors the costume and the body, colors the gestures and the expression both of the body and the musical instruments into a creation that is as hard and four-dimensional in its way as the Ode to a Grecian Urn is in its way.

Moreover, these "compositions in dance form" are not dependent on music. The music is worked into the design. Sometimes no music is used, sometimes the dance is all music. But there is never any "interpretation" of the music. In Miss Enters' dancing the

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Photograph by Francis Bruguiere

Angna Enters in the Promenade after the manner of Edouard Manet

Where the Garden Creeps Over the House

An Old Spanish Colonial House to Be Found in South America Belonging to the Family of the Prado

Photographs and Article by MINGA POPE DURYEA



A gallery which surrounds the sleeping quarters of the Prado with a glimpse below of the entrance, hidden under masses of tulip trees and crimson bougainvillea

THE more one travels, the more one realizes that we American people have every right to be more than proud of our own country. Day by day, we continue to absorb more of the beauty and tradition of the very best the Old World has to offer to us in ideas and substance, to grace and beautify our own city. We are more than open and receptive to all suggestions to make more lovely our own marvelous cities, and we have only to go away from America for a few months to realize upon our return all the changes and improvements that have occurred, during our absence, to carry out the great constructional progress of our cities. In the oldest cities of the older countries they have given great attention to the garden and it did not seem necessary to either Spain or Italy and France to have acres of land for a park or garden. Large cities like ours formerly seemed to find it necessary to have large spaces for planting. We seemed to overlook the possibility of what might be done in the limited space. A few years ago such a thing as a central garden or patio did not seem to be necessary for either light or decoration in America and did not occur frequently to the minds of the architects or owners of buildings. Now there are a great number of apartment buildings being erected in New York with that scheme in mind, as well as countless roofs being converted into gardens both on office and dwelling structures, and the roofs of the building are a valuable and profitable asset on which to build bungalows. Those hitherto unprofitable and useless roof spaces have now blossomed into inconceivably lovely little villas with their gardens. The town garden is now an indispensable feature for decoration and no house now feels that it has reached the pinnacle of self-respect that has not converted its back yard or part of its ground space into a proper garden. One's ideas, however, are never proof against readjusting and mine went through a period of readjustment when I reached South America, Peru, Chile and the Argentine, with the delights of the patio. The Spanish in the South American preference is to gather

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Through the patio shown here you pass by the open grille door into the drawing-room

A closer view of the front facade of this picturesque old house





Looking from the garden through a grilled gateway and beautiful old grilled fence to the Prado itself



In this garden about the old stairway blooms the calla lily, tall heliotrope bushes, iris, chrysanthemums and bougainvillea

The Immortal Drama

A Review of the New York Stage Up-to-Date

By GEORGE JEAN NATHAN

THE Stagers, Inc., is the name of the latest theatrical group of young men and women to pass out slips between the acts asking for subscribers. Ever since the Theatre Guild began to show signs of getting through its first winter, we have been entertained by the spectacle of ambitious youngsters who would go and do likewise. I am not especially reliable in the matter of statistics, but it is my conviction that The Stagers, Inc., is the four hundred and fifteenth organization that has appeared on the scene since Miss Theresa Helburn was able to buy herself a new hat and since Mr. Philip Moeller and Mr. Lee Simonson found themselves able to afford a high-grade bootlegger.

The Stagers, Inc., have taken over the Fifty-third Street Theatre, have decorated the walls with various specimens of what, in some quarters, is known as art, have had eight or ten thousand subscription blanks printed, and have settled back to await kudos and wampum. One wishes them the best of luck, but one has misgivings when one considers that their first offering in the name of the higher æsthetics is a play by E. Temple Thurston. Thurston's exhibit is called "The Blue Peter," and is hardly the sort of opus that one expects to find in a theatre devoted to drama above the common run. It deals with the fly-blown theme of a married man's itch for the old freedom and adventure, and it is written for the most part in stereotyped theatricalese. The action opens in a camp in Central Africa. After about twelve minutes of gun-fire and general rough-house—supposed to convey to the audience the suggestion that here is a romantic little duck of a place if ever there was one—the scene shifts to the hero's home in prosaic Liverpool. For the next half hour the evening is occupied with the ancient dialogue twixt husband and wife bearing upon the narrowness and stuffiness of wedded life and the husband's longing to see again the far places of the earth, where one can smell the damp earth and lie on the ground and look at the stars. Nothing is said, however, about the fleas and bugs. The following act sees the husband ready to sail to Central Africa. But, just before the curtain of this slice of the *divertissement* is about to fall, our friend experiences a change of heart and returns home to his spouse and babies. All this is somewhat difficult to follow, inasmuch as the reasons Thurston vouchsafes for the hero's change of heart are not particularly convincing to any man under the age of fifty-eight. Surely, the pivotal episode wherein the hero meets a lady who, to put it delicately, is not averse to loving him—an episode that causes him to believe in adventure no longer—may persuade Mr. E. Temple Thurston, but it does not exactly persuade the psychology experts out front.

Nor can I discover anything in Mr. Edward Goodman's production of the manuscript to make the Theatre Guild directors turn instantaneously green with envy. The acting of Miss Mary Kennedy in the rôle of the wayward wench who tempts the hero is the best in an otherwise not especially distinguished troupe.

* * *

Barrie's "The Little Minister" is with us once again—according to the sign in front of the Globe Theatre and the advertisements in the newspapers. One is not so sure, however, after one has come out of the playhouse. The direction of Basil Dean and the acting of Miss Ruth Chatterton in Maude Adams' old rôle combine to take a great deal of Barrie out of the play. Of Dean, I have written before. He is the noble son of Britannia who was imported earlier in the season to produce James Elroy Flecker's "Hassan" and Barrie's "Peter Pan," and who, you will recall, produced them after the manner in which Baldwin builds locomotives. He took both manuscripts, with all their delicacy and fragile beauty, and put them on the stage with the cold literality of a dentist filling a tooth. The result was disaster. And now we have the gentleman imported again to produce a third delicate little manuscript and producing it for all the world as if it were "The Great Diamond Robbery."



Photo by White Studio

Three "Glorified Beauties" in the finale of the new edition of the Ziegfeld Follies at the New Amsterdam Theatre

Miss Chatterton's performance of Lady Babbie has been obstreperously denounced by my colleagues of the daily gazettes. It seems to be a habit on the part of these gentlemen to fetch forth the tomahawks and bean-shooters every time this young woman shows her face back of the footlights. She has received much censure that, in this humble opinion, she has not entirely deserved. But, also in this humble opinion, she deserves that portion of censure which has been heaped upon her on this occasion. She plays the Barrie rôle with such a wealth of affectation and artificiality that it irritates at every turn. Miss Chatterton, it appears, simply cannot be natural—or, at all events, create the illusion of naturalness. She is ever the conscious actress, from her carefully coiffed hair to her no less carefully powdered legs. Ralph Forbes, in the name rôle, is personally attractive but histrionically defective.

* * *

"The Fall Guy," by James Gleason and George Abbott, falls into the catalogue of "Is Zat So?" While not up to the humorous mark of the latter, it is popular entertainment with a vengeance. Without sound quality, it yet contains many of the ingredients that contribute to pastime in the showhouse: broad, low humor of the vaudeville variety, a number of diverting showshop situations, and some very effective acting. To describe the interior workings of the doo-flickus in print would be to convince the reader that there was utterly nothing in the exhibit that was worth his wasting an evening on—what with the play's hocus-pocus anent dope peddlers, detectives and the like—but the case is otherwise. Any person who enjoys innocent low amusement once in a while, who likes to take an evening off, so to speak, from taste and culture and fine drama, may here find a degree of light entertainment. "The Fall Guy" is to the theatre what a one-ring circus is to a city man vacationing in a small town. It is good left-handed fun. Ernest Truex is excellent in the central rôle, and his supporting company, in particular Ralph Sipperly and Beatrice Noyes, is of considerable assistance in furthering the humors of the evening.

* * *

Just as Miss Chatterton generally comes in for a ton of critical bricks from the Algonquinistas, so Miss Laurette Taylor invariably comes in, from the same quarter, for a carload of critical nosegays. Miss Taylor's latest theatrical experiment is the pantomime, "L' Enfant Prodigue," which is doubtless as familiar to readers of this department of wisdom as "Uncle Tom's Cabin." Her performance of Pierrot does not deserve the encomiums that have been bestowed upon it. A skilful dramatic actress, pantomime appears to be hardly her ticket. It would seem to be her idea of pantomime that all that is necessary

(Continued on page 66)

Creating a Home as a Decorator Sees It

A Study of One Home and Its Beautiful Development, Number One of a Series

By CHARLES M. WILLSON

Decorating and Furnishing by Barton, Price & Willson *Photos by M. E. Hewitt*



Beautifully planned side wall in the living room in the residence of Mr. and Mrs. Milton J. Steiner

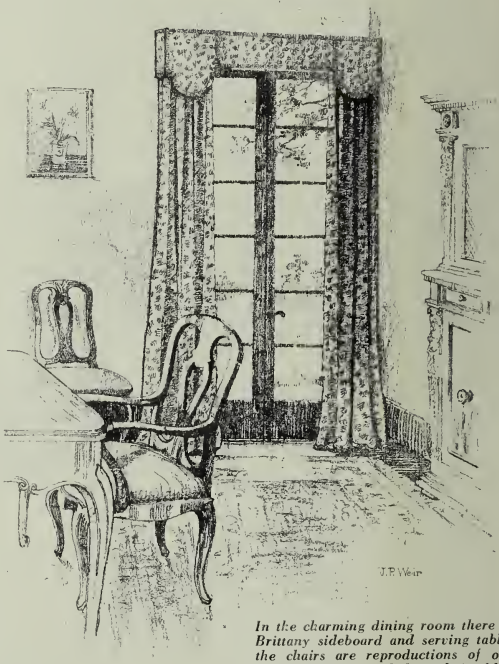
WHAT principles underlie the art of interior decoration? What considerations must the decorator constantly bear in mind, in creating what may properly be called a home? Proportion—scale, is naturally of vital importance; color, comfort and repose, simplicity, harmony—these are all essential requisites, and if the house is also a suitable background for the personalities of those who live within, the decorator may be said to have fulfilled his mission, and a very important mission in the modern home.

The particular home dwelt on in this article was chosen to illustrate the possibilities of effectively combining antique furniture of various periods; and to exemplify a type of decoration which admirably meets the requirements of the average home maker.

We start, then, with a charming, liveable suburban house in the Elizabethan half-timber style, planned for comfort and convenience. The ground floor comprises a reception hall, spacious living room to the right, square dining room to the left with adjoining breakfast room or sun parlor, kitchen, pantry, flagged terrace, etc. —all that is needed for pleasant, informal suburban life.

We start, also, with a bride plentifully supplied with imagination and good taste,

(Continued on page 68)



In the charming dining room there is Brittany sideboard and serving table, the chairs are reproductions of old Tuscany pieces upholstered in blue brocade, and the rug is in gold color



The master's bedroom is a delightfully sunny place. The windows are draped with rose and écru toile de Jouy; the furniture is unique, a Louis XV desk and an antique Spanish commode among other fine pieces



The master's bedroom, of which we are showing a detail on the first page, is a room flooded with sunlight. The commode which suggests Louis XV influence takes the place of the ordinary bureau. A chaise longue which does not show in this picture is upholstered in écru with bright colored embroidery, and there are several interesting Brittany chairs. The beds were especially designed to harmonize with this furniture, and the effect is charming, homelike and most livable



The reception hall leads into the living room through an Elizabethan doorway. The walls are finished in rough sand colored plaster and the rug is rich brown. Through the doorway one has a glimpse of the beautiful fireplace in the living room. The furniture in the hallway is a small Italian chest of good design surmounted by a William and Mary oysterwood mirror which is complemented on one side by a small Italian table and on the other by a dignified Italian armchair upholstered in antique velvet



The living room on the right was planned to give the repose of a library rather than the more elaborate note of a drawing room. The curtains are somewhat somber terra cotta velvet, and the large Persian rug is of blue and yellow. There are seven windows in the room, so that one can easily imagine what a joyous place it would be to live in, and it is furnished with some delightful pieces of Italian and Spanish 16th Century antiques. There is also a Jacobean stool and a William and Mary sofa, all combined with the utmost imagination and appreciation of beauty

The Hysteria of the He-Man

Wanted: A Moral Disarmament Conference in Business and Politics

By GILBERT SELDES

WITHIN the past few years—say since 1922—a strange and gratifying thing has happened to the He-Man. He was, from the beginning, an object of ridicule to the civilized, but he was unaware of the figure he cut, and indifferent. To-day, he is miserably self-conscious. The deep bass voice once so calm and assured, so ready to lay down the law and to uphold the law after he had laid it down, has become a little querulous and shrill. A tiny note of uncertainty makes inharmonious the utterance of the Great He. There is a touch of fear, a suggestion of hysteria. And since—according to himself—the He-Man is the hope of the world, it is well to look into his history and to discover what it is that has betrayed him. In other words, How doth the He-Man rage—and why?

The notion that the He-Man was created by advertising men and Rotarians is inaccurate. Long before America became efficient, Count Bismarck had spoken of blood and iron, and these elements were promptly fused into the blood (blue blood) and irony of Nietzsche. Instinctively avoiding irony, Rudyard Kipling went back to Bismarck and became the forerunner in literature of the American actuality. Stalky & Co. gives us the He-Boy; Soldiers Three are one hundred per cent He; even the milder Muse of his verse cries out for the Hes who will "do the work for which they draw the wage." The (mythical) efficient silent Englishman, the Great White He, is Kipling's ideal. And Mr. Kipling is like his American disciples in his capacity to grow hysterical when face to face with something he does not like and cannot destroy (say the German army in *its* great He-period). The cool, effective Englishman, who was often an Irishman, in India did not call names; the cockney in the trenches called his enemy pet names; but the He, at home, exhausted the vocabulary of abuse.

In theory the He-Man, who appeared in real life after the model of Kipling's heroes and our own men of the West, is the incarnation of Power. He has power in his body, so he is no weakling; he has power in or over his emotions, so he is no sentimentalist; he has power in his intellect, so he is efficient. These are desirable qualities. But each has its corresponding weakness: the bodily strength may become the brittle strength of the circus strong-man; the mastery of feeling may become mere lack of feeling; efficiency may become inhuman.

The first and last of these moral disasters are unlikely to come upon the average American because the good qualities are really part of his nature. He is by nature athletic, or at least healthy; and he is by nature competent. He is, however, naturally overflowing with good feeling, is easily sentimental, and any effort to check his feelings hurts him as it hurts a child. He, therefore, goes into training to be hard-boiled. It is against his nature, but he does it and he counts that day lost whose low descending sun sees from his hand no nasty action done. He is proud of the mean trick he has played; his own neck being soft and pink, he admires the leather-neck and nothing pleases him so much as to be taken for a tough customer. He is notoriously domestic and devoted to those he calls his "women folks," so he mortifies himself by becoming the world's only artist in the dirty story.

The same thing holds in business. The American is the only man in the world who gets fun out of business. His business is his fun and in his heart he does not want it to be too systematized, too efficient. (And you can say "in his heart" because the American, and no other, puts his heart into his business.) Secretly he hates his file-clerk and would much rather go through a thousand papers (stopping to read a few letters, tearing up a few unpaid bills, and otherwise enjoying himself) than have the right letter brought to him at once. Efficiency has been forced upon him; so he has made a god out of it. And like most people who accept alien gods, he has become fanatical about his divinity and is sure that those who worship other filing systems are damned.

The symbol of the new god is, of course, 100. This magical figure, so round, so globular and satisfactory, at once gives the date, for in the earlier days of American commerce there still lingered a trace of humanity and 100 was unheard of. Prices were scaled *toward* 100, but never touched it; 98 cents was a lure; $9.99 was common; but the full figure was conspicuously absent. It was, to be sure, a trick to catch the unsophisticated, but it had a pleasant small-town air about it which the brash 100, especially when it is linked with %, signally lacks. A generation ago Ivory Soap advertised itself as being 99 and 44/100 per cent pure. The slogan is still used to-day, but it has been banished from its prominent position and no new product would so openly confess defeat. Certainly the manufacturers of that soap do not admit impurity in their product; all they admit is the bare possibility of human error and they comport themselves with the modesty fitting to perfectible, but by no means perfect, human beings. Their slogan is, however, not 100 per cent efficient. To-day a shoestring must be 100 per cent shoestring to compete with its rivals which are, by implication, only 99 per cent shoestrong and 1 per cent butterscotch.

It is possible that the American has remained only 99 per cent perfect and that the 100 per cent hardboiled He-Man is only a false front which is beginning to irritate its owner. But to be irritated is to become inefficient, so we get the spectacle of the He-Man desperately trying to be even more 100 per cent than ever. Hence the banding together of Hes in groups to terrify those who aren't quite He enough; and hence the effort to prove by the size of the cranium and the colour of the hair that the He is divinely intended to be the dominant factor in American life. Hence also the sinister note in the He's addresses to the public, the aggressive and the threatening tone of the advertisements he writes. An advertisement ten years ago used to seduce and cajole; it politely suggested that you buy Fisher's Fishhooks because they were the best fishhooks. Nowadays you are threatened with social ostracism and premature baldness and an early and dishonored grave if you fail to buy the right things.

It is the threatening tone and the tendency to form aggressive groups which prove uneasiness; multiply the uneasiness by several million and the result is very close to a national hysteria among the Hes. Nothing less can explain the campaign in which Mr. Coolidge was so triumphantly elected and in which Mr. LaFollette was such a bogey. Subversive as LaFollette may be in his doctrine, attractive to the voters as he may be personally, there was not one chance in a million that the whole fabric of the country would be pulled down by a lonely radical who hadn't a chance on earth to get a majority in the Senate to support him if he were elected. But the Hes spluttered as if you could turn America into Russia over night, and as if our tradition of liberty were no better protection against revolution than the Russian tradition of tyranny. Of course, in a campaign, all voices are raised. But it is possible to be loud and clear without being shrill. It is only the neurotic radical who thinks he must be shrill in order to be heard and lets his voice go into falsetto on the words "conspiracy" and "wealth" and "privileged few." It is the high, nervous voice of the weak. To find it in the strong is surprising!

It is at least possible that the tension is too high, that being 100 per cent efficient is too much of a strain, and that nationally and individually it might be better for us to slacken off a bit. Otherwise we may become like the Tory Government of Great Britain which, the moment it upset the Labor Party sent an ultimatum to Egypt which either was or was not justifiable—I do not know. What the whole world heard was the voice of authority—suddenly squeaking. It is that squeak we want to avoid.

It is ten years since the war began and six since it ended. Perhaps the time has come to lay a few ghosts, banish a few bugaboos, and ease off a little, personally and internationally. A touch of innocence ought to be restored to America, a touch of muddle to the British, a trace of frivolity in French policy would be a treat. There ought to be a moral disarmament conference at the end of which all the nations would scale down (in a definite ratio, of course) until none was more than 95 per cent efficient and disciplined and worried to death. And as a matter of domestic policy, all the Rotary Clubs and Chambers of Commerce and other organizations of business ought also to disarm until there was left not one perfect follow-up letter and not one errorless computing machine and not one flawless filing system in the whole United States, excepting in the museums provided for these relics of barbarism. There might be a week in each year, corresponding to the Grecian orgies, in which everything went wrong, from clocks to telephones—and the holiday from perfection would be good for us.

As a result of this the He-Man would calm down a bit. He would remain persuaded that he is the salt of the earth, with less tendency to ram the salt down other people's throats. He would perhaps develop an ironical tolerance of trivial menaces to his State, instead of magnifying them into immediate perils. He might, gradually, become so tolerant as to let other people see and read and do more or less what they pleased; and he might go to the extreme of letting the properly constituted authorities preserve law and order without his invaluable and officious aid.

He would miss the fun of bossing people, but he would gain much. Because the effort to be hard and ruthless and tough would be over.

Decorative Designs Showing Profound Imagination

George Davidson, Whose Masterly Drawings We Are Showing Here, Has Traveled and Studied Abroad and Has Been Awarded the Prix de Rome



"The Music of the Pines" is Mr. Davidson's title for this drawing of sumptuous interest, and there is a sense of music in the whole composition



"The Bathers" is a graceful and decorative composition by George Davidson, with a great simplicity as well as richness of design

The Making of Intimate Gardens

Inspiration and Help to Be Gained from Meadows, Hillside and Woodland

By AMY MURRAY

THE quaintly-patterned beds and borders of the old Colonial estates, outlined with box whose neatly clipped contours testified agreeably to their owners' unlimited command of labor, not only consorted amiably with the mansion, but would in any landscape of these Eastern States maintain its seignorial right to be there. Even on a Rockland County hillside,—and this, as I see it out of the window, is a surprisingly wild and woody one to be only some thirty-odd miles from New York,—the stiffly elegant parterres and architectural stone-work arrangement most of the native Northern shrubs put forward by the nurserymen, here and there tied together by the honeysuckle that has not even yet lost all its leaves. And there are those amongst my neighbors who have taken a timely hint from this abundance. But no more here than elsewhere may one travel far but he shall come upon some dwelling that, for want of well-considered planting, shows well-nigh as alien to the landscape—typically American in architecture though it be—as though transported thither on a magic carpet.

To make it as it were at home in its own dooryard, the first requisite would seem to be of leafless boughs, as in the watching of their budding-out again. Thus to balance one season against another may take a whole year's experimenting. But to over-plant at the first is to err on the right side; with your masses before you, you may carve and thin them to your liking.

Next, let us consider how we may enjoy our gardens as our forebears, even in foggy England and inclement Scotland, used to do. To wall one's self in from passersby may seem to some of us a bit ungracious, if not un-American; short of this, one may still so contrive as to be able to take a turn about one's grounds, or sit there at ease, yet not be



Courtesy of Charles Alma Byers

A pergola so placed that it is an essential part of a graceful intimate garden with an old brick wall for the background, a rustic roof and masses of tropical foliage

of an Italian villa or a French chateau might stand forth piquant and amusing as the artful "accident" of a painting. By all means, then, let there be formal gardening hereabout or anywhere, so long as the house itself shall warrant it.

But this is a task for the landscape gardener, and many householders like to have a hand in their own planning and planting. Furthermore, it in nowise follows that a house, being American Colonial in design, must needs be after the stately fashion of Mount Vernon, say, or Monticello. For the somewhat informal setting appropriate to one built after the homelier traditions of New England or New York, suggestions are at hand and all about. Along my own road, for example, stand in wildly beautiful natural a foundation-planting that shall tie it with the ground; re-inforcing its lines without repeating them to weariness and withal some drapery of vines. Luxuriance, not such indeed as to smother it (for a good piece of building has surely some right to be seen), should be its quality. Better too much than too little, in a climate where for so many months what is bare is bound to look shivery.

Evergreens, both broad- and narrow-leaved, will do one good service here: amongst the many reasons for a late Fall planting it should be reckoned that after the leaves are off one may best judge how many evergreens one needs to cheer one through the Winter. But do not let them cheat you wholly of that curious pleasure to be had through following with the eye the lines overlooked. For the sake of your visitors, too, hold something back,—what is so uninteresting as a place one may see at a glance? A screen of greenery to back your flower masses, a gateway that gives you glimpses of what's beyond; this will lead on your guest to explore with delight one area after another. There are wonderful possibilities in lattice work; nor, with modern methods of transplanting, need one wait on the growth of trees and tall shrubbery. If you have a bit of woodland near-by, cherish it; and that not only as a background, whereby you have the enchanting effect of flowerage in full sunlight, relieved against a depth of shade. There is, in the neighborhood of trees that grow in a company, something most subtly accordant with the feeling of Colonial architecture, dat-

ing as that does from the days when the forest was still at the very door.

If space permits, there may be amusing contrasts made between the several enclosures: one a wild garden, another as formal as you please. Indeed, if you are to have all the things you are sure to be wanting as you go on, and the catalogues continue coming in, there must be some segregation of species; otherwise you are doomed to see your rhododendrons, laurels and azaleas, that cannot live with lime about their roots, dying for sake of your roses, lilacs, larkspurs and irises, that crave it.

Grounds sufficiently extensive should of course include some open airy space, some vista for as far as may be. This would be naturally in the region of whatever water, standing or running, you may be blessed with. Here, when the sky comes down to you by day, and the planets visit you by night, you may well make your choicest pleasaunce, bringing together all manner of things that love to stand wetfooted, giving your fancy a rustic bridge to play with. Failing such, you may lay out a lawn; lay one out anyhow, if you have room for it, and if it be a little undulating, all the better. Nor should sodded terraces and strips of turf be left out of any extended plan, if labor may be commanded.



Lattice work is the ideal fence if it can be placed against a thickly wooded background as shown in the garden of Judge Alexander Humphrey. Marian Coffin, Landscape Architect



If the garden is simple enough and old-fashioned enough a rustic bridge will be the only appropriate kind over the little stream at the foot of the garden

Planting either side of a border that leads to a vine-covered brick wall must be done with a sense of proportion as well as an appreciation of color





For a small garden there should be a screen of green for the flower masses. This is especially charming if the house chances to be painted white

Other ground-cover than grass is to be had in great variety and needs no care; some sorts blooming in their season, others perennially green or bronze. Try the periwinkle (*vinca minor*) under your forsythias; they will blossom together, one in blue and one in yellow, and you will have a dark-green carpeting there the year round. I like rugs and runners, too. Of these low creeping things, and if a bit ragged at the edges, so much the more. Nothing, to my mind, goes further towards giving a place a long established look than to have the beds and borders spill over a little. It is, so to speak, a question of millinery; as to whether you prefer lace frills or velvet bands.

Take a hint from the roadside and put some growth that does not call for clipping under the native—preferably local—shrubs that will also help greatly to harmonize your grounds with their environment. You can work both ways here. I have in mind a really palatial estate on Long Island Sound, where one passes for some distance through woodland before reaching the residence. Masses of funkia have been naturalized along the driveway, pleasantly giving notice that a dwelling house is near. Again, I never pass a certain well-developed property a few miles down my own road, during the long blooming season of *Rosa Rugosa*, without a feeling of gratitude toward its owner for

(Continued on page 87)

John Singer Sargent



Copyright by Havelock Pierce

This photograph of John Singer Sargent was taken a few months ago in London by Havelock Pierce and received Mr. Sargent's unqualified approval. Sargent was at the time of his death the best internationally-known American painter. A very complete exhibition of his work was held February, 1924, at the Grand Central Art Galleries in New York (Sargent died in London, April 14, 1925)

The Challenge of the Klauder Tower

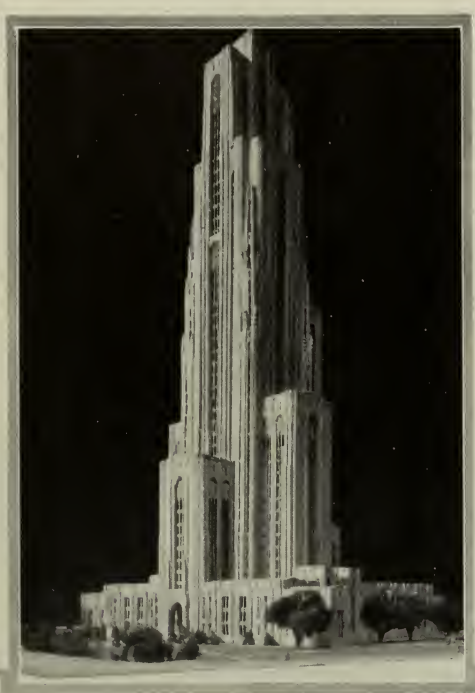
A New Type of University Architecture Which Rises Seven Hundred Feet in the Air

By HARVEY M. WATTS

THAT the supreme challenge of Charles Z. Klauder's great tower which he calls "The Cathedral of Learning" and which is soon to soar into the air on the new campus of the University of Pittsburgh has been further flung than any recent bit of American architecture, bar none, is already a commonplace of recent architectural history. Not even the lofty Woolworth Building, such as the Hotel Sherton, as beautiful as it is, nor the more recent towered structures, recessed as to their upper stories, battlemented and parapetted, which are rising everywhere in New York with an effect that is staggering and revealing an inspiration that is giving new glory to an art that is so much our own that all comparisons with it seem futile, have attracted the attention that this superb mass rising seven hundred feet in the air has done. And the reason is obvious. With a boldness and defiance of what are supposed to be the conventions as to collegiate architecture that is more than half the battle, the architect has so dominated the imagination not only of his clients, the University dons and trustees, but the man in the street the country over and, indeed, in what are really now "the provinces," Europe and the rest of the world, as to win, with almost ludicrous ease, a universal acceptance for his ravishing idea.

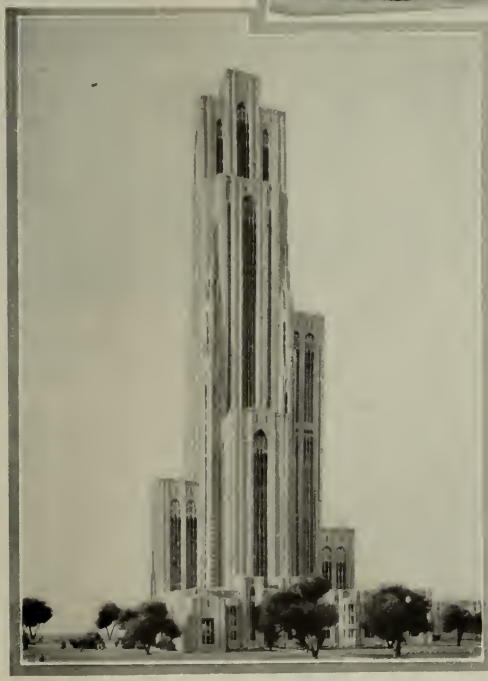
As things settle down to a somewhat calmer study of this splendid apparition, as it were, the great thing about it is not that the architect, as if in a moment of caprice had thrown off something that would dazzle the casual, but that, instead, all that has been done has been the outgrowth of a great conception of American architecture that has for many years dominated Mr. Klauder's work, as well as that of so many of his highly endowed contemporaries, which conception, in no way essaying to do something bizarre and exceptional, is simply the natural outgrowth of approved methods which find in this Cathedral of Learning their very final flowering into something noble as to mass and entrancing as to design. Above all, what the Klauder tower represents so

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Three views of the original sketch of Charles Z. Klauder's design for his great university tower

Southwestern front of the Klauder Tower, showing the main entrance by moonlight



Southeastern facade of this "university in the air," showing the interesting grouping of small buildings at the foot



A closer view of the main entrance of the skyscraper university, sturdy yet inspiring architecture

Eyford Park in Gloucestershire, England

A Modern Version of Seventeenth Century Architectural Courtliness and Common-sense

By HAROLD DONALDSON EBERLEIN

EYFORD PARK, near Bourton-on-the-Water, in Gloucestershire, is an example of modern domestic architecture wholesome to contemplate. It is wholesome to contemplate not only because it is, in itself, an engaging and graceful composition as a house, but even more because it is an instance of house and grounds designed from the outset with a clear, well determined conception of the intimate and inevitable relationship that must exist between the dwelling and its immediately adjacent garden environment. Evidence of this conviction we should expect to find, for the architect, E. Guy Dawber, is no less keen in his enthusiasm for designing gardens than he is in his creation of houses.

It seems to be an entirely modern notion, sprung of Victorian parentage, that the architect's responsibilities and functions end when he has completed the actual fabric of the house and turned it over to his clients to move into. And clients are nearly as much to blame for this irrational, mischievous attitude as are the architects who humor them in it or, at any rate, passively assent to it.



Stair hall and stairway as far as first landing, somewhat reminiscent of Wren's manner. Note the spiral-twisted balusters and the carved newel post

Fortunately, like many another fallacy of the Victorian era, this fallacy of haphazard garden creation, as an afterthought independent of the house, is rapidly passing away. Not a few architects and clients alike profess their conviction—at least in theory — of the unity of *the house, its furnishings* and *the general garden plan* as a complete conception, in the embodiment of which one directing mind ought to exercise the oversight and assume the final responsibility. There are, nevertheless, enough clients who still cling to the fallacy aforementioned, and enough architects who either shirk the responsibility of co-incident garden design and furnishing advice or else timidly allow it to be wrested from them, to make a little stress on this score timely and appropriate.

Time and time again people refuse to allow the architect to have anything at all to do with the garden, or, if they do consent to letting him plan it, they consent in such a grudging, half-hearted manner, they are so reluctant to carry out the scheme laid down, they are so dilatory in bringing it to a conclusion, that the architect, very naturally, gets disgusted and loses all interest.

And the cause for this obduracy, on the one hand, or this discouraging indifference, on the other? The truth seems to be, whether that truth is clearly recognized or admitted—and very often it is not—that there is some lurking, half-formed dread in the back of the clients' minds that if the architect has anything to do with it the garden will be "formal,"



Bayed fireplace in billiard-room; note small oval windows on each side of chimney-piece



Drawing-room, with sofa screening radiator beneath niche. The Chippendale cabinet against far wall is of particularly graceful design

and that having a "formal" garden is sworn enmity to floriculture, sure evidence of moral depravity, and infidelity to the ideals of landscapery, landscapery that strange nineteenth century obsession, akin to antimacassars and bustles, that could not tolerate a straight line nor any coherent design in a garden, that grew out of the "naturalistic" absurdities of the eighteenth century and hung on through the nineteenth, impelling its supporters to "copy nature's graceful touch" by painful exhibitions of artificial disorder.

There is no use dodging a plain issue. In the first place, the truth is that nothing could be more ignominious than the status to which flowers were subjected by landscapery. In the

second, the very word "garden" presupposes an enclosure, and an enclosure—whether low or high, or of whatever sort—is just as truly a work of artifice as the construction of a house. *The garden is the necessary and logical setting of the house,* and the only sane thing to do is to *consider both as integral parts of one complete design, dependent for its success on the combined aspect of house and garden together.* To take pains over a well-designed house and then deliberately ignore the claims of the garden is like getting a precious gem and then refusing to have it set. Again, how many people would buy only the chassis and engine of an automobile and then, for the body, trust to their own extemporized, make-shift "contraptions" with soapboxes and the like? Such a thing would be sheer madness. And yet, there is precisely as much wisdom in doing that as there is in building a fine house and then trusting the garden to chance.

Eyford Park, good as the house is *per se,* owes no small share of its distinction to the frank acceptance of, and insistence upon, two principles—first, that the garden is the necessary setting of the house and that the two cannot be divorced in considering the design; and, second, that the "garden within its enclosure is one thing, and the landscape outside it another, and that no attempt should be made to confuse the two." The result is a clearly-organized, consistent composition endowed with that balance and poise to be derived only from harmonious setting.

The north front is reticent, though not austere, as becomes the approach, and for not a little of its bearing it depends upon the walled forecourt with the panelled and ball-topped stone posts at the drive entrance and at the steps descending to the road, directly opposite the house-door. Although the absence of the forecourt would detract much from the *ensemble* of the north front, nevertheless the composition of this elevation would remain perfectly intelligible. But it is another matter altogether with the south front. Here the aspect is intentionally more genial and intimate, although its courtly carriage is not to be mistaken. The three full-length windows with their curved pediments and the terrace with its patterned paving, between the two projecting wings, as well as the general character of the whole composition, seem to call for and invite some echoing response from the immediate environment. And that clear response is found in the long terrace with its decorous balustraded parapet, the flanking flights of steps down to the lower paved walk with its broad flower borders and, again, beyond and below that, the broad lawn separated from the fields and "landscape" by a low stone wall at the bottom.

The whole scheme is perfectly simple and obvious at a glance, and the necessary interrelation and interdependence of all the component parts of the design are readily intelligible and convincing. If there had been no architectural planning of the immediate garden environment of the house, there could have been no long, balustraded terrace—it would have had no *raison d'être*—and if there had been no long balustraded terrace to serve as a sympathetic response and complement to the south front, the south front could not have been composed as it is. It would have had no *raison d'être,* either.

Throughout the whole analysis of Eyford Park we can trace the same fully articulated scheme, the same rational disposition of parts. The logic of it all is perfectly transparent. Everything has a reason and everything hangs together. The forecourt not only serves to give the north front an appropriate measure of privacy from the roadway and contributes its share of decorum to the arrangement, but it also shuts off from view the kitchen yard



Steps from forecourt to roadway



The south front from the lower lawn. This shows clearly the arrangement of the different garden levels

and the lower part of the service wing with the garage. On the south front, a low curtain wall at the east end, and the comely little stone pavilion terminating the long terrace, keep the south side of the service wing conveniently in the distance. The flower garden occupies a sunny slope, with southern exposure and a high, protecting woodland background, across the deep, narrow road that runs between it and the forecourt. At the western end of the house, where the general conditions of exposure do not invite the intimacies of floriculture, a little square grass court, bounded by low clipped yew hedges, fills the space between the drive and forecourt, on one side, and the long terrace, on the other.

An exceedingly pleasant feature of this little grass court, imparting life and added character to that part of the scheme, is the low stone well-head, carved with an interlacing strapwork pattern and cherubs. It is full to the brim and catches a thousand changing reflections on the water's surface. Like all the masonry of the house, the walls, balustrades, steps, and walk-paving, this well-head is wrought from the local Cotswold limestone of a warm, tawny hue, an



North front looking into forecourt. Note the refined mouldings of the window trims. The house looks much larger than it really is



House-door, north front, looking into forecourt. Round window above door, and floral swags reminiscent of the manner of Sir Christopher Wren. The stone is the tawny local Cotswold limestone. The cornice is stone, not wood



Detail of south front overlooking long terrace

exceptionally kindly and accommodating medium for carving and for working mouldings as well as for wall surfaces of either ashlar or rubble face.

The carved embellishments about and above the house-door are happy in conception and appropriate in their position. And this at once introduces the question of style. Without any conscious effort at reproducing parts of this or that definite prototype, the mode of expression is strongly reminiscent of the best manner of the late seventeenth century when the influence of Sir Christopher Wren was paramount in civil and domestic architecture alike.

The utterance is virile and robust, as befit a house in the country where the surroundings, for the most part, are of the earth earthy, and where solid corporeality is ever evident. There the attenuated refinements

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The western end of the house and the steps at the end of the long terrace from the entrance drive before it turns into the north forecourt



The steps and balustrade are both fashioned from the beautiful tawny Cotswold limestone

Steps from roadway into flower garden, opposite the steps descending from the forecourt

Contemporary Reminiscences

Michael Arlen, a Suave and Shrewd Business Man of Letters; "Arrowsmith" a Best Seller in Fiction, and Margaret Kennedy, the Sensation of the Hour in England

By BURTON RASCOE

MICHAEL ARLEN is to me more interesting than his books. I mention this first, because I have rarely found this to be the case. Authors, even very bad authors, are rarely anything like so interesting as their books. Bad authors are usually amiable enough, likable enough, even all right to talk to once you can get them off the subject of their work. Otherwise they are usually less interesting than the corner druggist or any fairly competent salesman. They are tradesmen each with one and only one thing for sale—a certain knack for telling a story. And because of the peculiar conditions influencing the sale of fiction in America, a tradesman author grows prosperous only by his ability to serve over and over again the same article that once pleased an editor's or a publisher's customers. The poor fellow's mind, therefore, becomes engrossed with the major problem of his existence—how to get another pot of soup out of the same bone.

The best authors, on the other hand, the Conrads, the Galsworthys, the Cabells, the Dreisers, the Maughams, and so on, interesting though they may be, put all of the best of themselves in their books. They have little left for the casual acquaintance. As frequently as not they are aware of their lack of social ease and affability, and so give an impression of isolation and loneliness. Accustomed to observing life with an intense curiosity, they lose the habit of participating in it, and so give an impression of diffidence or aloofness.

Arlen has a talent, not astonishing and perhaps not very deep; but it is fresh, individual, lively, romantic; and it is legitimately



© Pirie MacDonald

Michael Arlen, who is at present in America watching the presentation of the play from his famous novel, "The Green Hat"

and indisputably in the mode of the moment. He began his literary career at nineteen or thereabouts with a book of romantic sketches built around one character. The book was called "A London Venture." He was an Armenian, educated at Oxford, and his name was so difficult to pronounce that he signed the book, "Michael Arlen." It sounded like the pseudonym that it was. The book was so clever an imitation of George Moore that conservative London critics went on record in assuring their readers that George Moore was on a literary holiday and that Arlen was not Arlen but Moore. "A London Venture" is charming, a literary salad dressing with proper proportions of the oil of sentiment and the vinegar of cynicism, salted with a pretty wit, and peppered with impropriety.

With his next book, "The Romantic Lady," Arlen had developed a style peculiar to himself. His borrowings were easily traceable, but he had made his borrowings his own. He wrote about lords and ladies in smart surroundings. Journalists and less successful writers, taking their cue from a form of snobbery peculiar to the bourgeois, describe the formula and incidentally describe Arlen's fiction as "fiction for chambermaids." Thus these bourgeois sneerers contrive in one stroke to show a disdain for both the peerage and for the proletaire. Knowing nothing about the tastes of either, they assume that only chambermaids read stories about duchesses. By such a process of reasoning, duchesses would read only stories about chambermaids. The facts are otherwise. The majority of readers enjoy reading things that they are at least imaginatively familiar with. There is evidence to be adduced in support of the statement that when the people who figure in the blue books and the books of peerage read anything they read such books as Mr. Arlen writes. And so do we all — duchesses, bourgeois, and chambermaids, though perhaps chambermaids least of all, for chambermaids are not much given to spending two dollars for a book. When a writer becomes immensely popular and successful like Mr. Arlen, he owes it to the fact that he has pleased the great middle-class. The motion-picture producers who paid Mr. Arlen $50,000 on his arrival here to write two scenarios for Pola Negri did not visualize an audience of chambermaids or of duchesses, but an audience of the sort that makes the motion picture industry the fifth largest in the world—that is, the middle-class.

Mr. Arlen knows Mr. Arlen's literary place and worth better than almost any author I have ever met. He is a shrewd business man of letters.

Nothing illustrates this better than the extraordinary suavity and self-control in his conduct under the most trying ordeal I ever saw a guest of honor have to submit to. It occurred, first, at a tea given for Mr. Arlen at the Coffee House, when he first came over, and later at the Algonquin. But first it is perhaps best to indicate some of the motives that prompted the rudeness. There has been a growing sentiment among writers, against the importation of English writers of second and even of third-rate importance for lecture tours in the United States. The erroneous impression obtains among American writers that these visitors make extraordinary clean-ups in cash on these tours. Nothing of the sort happens. Few of the visitors make more than their expenses. Some of them have been flat failures, losing money for their agents and going home in debt for their trips. Some, like Walpole and W. L. George, have profited to the extent that by personal appearances on the platform they have enlarged their audience in America, and



Sinclair Lewis, whose latest novel, "Arrowsmith," is reported to lead all best sellers

have taken home contracts for stories from American magazines.

The disgruntled American writers see only an alien invasion of their commerce; they see a remnant of that old sycophantic attitude of Americans toward representatives of foreign culture, an attitude based upon a national feeling of inferiority in cultural matters. This attitude has waned vastly in recent years, but the American writers want to go to the other extreme and not only extirpate it, but to assert a superiority.

They seem to be unaware of the fact that precisely a similar state of affairs exists in England in regard to American writers. During the last three or four years American novels, indeed American books of all kinds, have enjoyed an immense popularity in England. American novels flood the English market. In almost any English publisher's current fiction list will be found a number of American novels that English writers must view with alarm. These books are not being forced upon the British public, any more than English lecturers are being forced upon the American public. In both instances

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An Alsatian Studio on an Oregon Hill

A Little Brick House Which Has the Quality of Quaint, Pre-war Houses in Alsace-Lorraine

By NAOMI SWETT

FIFTEEN years before the little brick house was built a fond father set aside the charming hillside tract on beautiful Willamette heights in Portland, Oregon, as the future homesites of his two small sons—when they would be grown up and married. Rare and beautiful trees found on the grounds were retained, and plentiful shrubbery, ivy and a profusion of semi-wild plants were set out in natural arrangement, so that when the happy day finally did come for one of the boys, every bit of the growth had become as much a part of the landscape as if Nature herself had set it there.

The Alsatian studio home that eventually came to be built was thoroughly the result of an inspiration that came to the architect as he rambled through this woody hill land. It must have a bit of the French as well as a bit of the German in its composition and it must grow out of the hillside as if it had been planted there along with the verdant growing things. Also it must possess the appearance of mellow agedness, for anything "spic and spanny" new would detract from the beauty of the surroundings. The house was built to conform to the side of the hill with as little disturbance of the natural elements as possible And in the avoidance of too much cutting into the earth or propping up on the slope a most interesting result was attained — that of achieving different floor levels which left the living room and main entryway about seven feet lower than the other rooms.

But first I must tell of the approach. Hardly disturbing the natural line of the hillside are stairs of sturdy oak logs and rock, on which the moss and lichen have already taken growth, and half way up the stairs is a quaint wrought iron lamp post controlled by an antique mounted switch at the base of the stairs. Again at the top of the stairs another similarly mounted switch shuts off the light, so that the owner is not inconvenienced by the shadows of the enclosing tree growth at night.

At the head of the stairs is the main entryway formed of curious flagging thoroughly in keeping with the mellow coloring of the aged appearing brick walls and quaint bits of amber colored antique glass set into the leaded windows. This entryway opens into a small domed entrance hall from which—on the right—an archway opens into the big, quaint studio living room, and on the left of the entrance hall and at winding stairs leading to the upper level. A coat closet is also on the left of the entrance hall and at the further extreme is another doorway leading to the garage beneath.

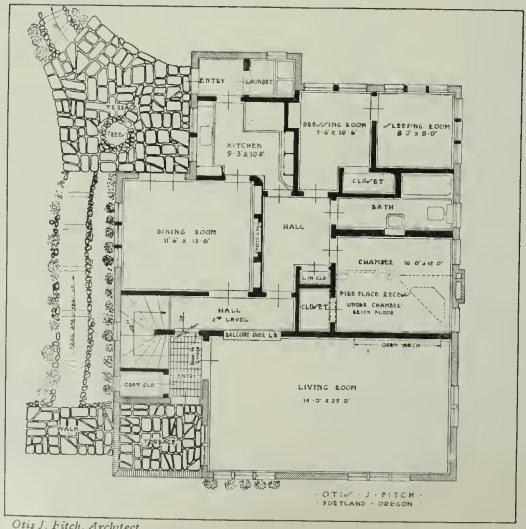
The kitchen dining room, bedrooms and bath are all on the next level, which not only possesses an unusual arrangement, but one worked out successfully in contriving convenience, comfort, and compactness. And the manner in which the garage has been cut into the third and lowest level makes the one who seeks to solve the problem of garage location in a new way exclaim, "A hillside house surely will do it!" Not only is the garage approachable by concrete tracks built direct from the street level, but also by a winding flight of rough stone stairs leading from the main entrance terrace.

A little curved trail with oak log stairs, in a few easy steps takes one to the exterior level of the dining room and kitchen, where

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The exterior of this unusual studio, owned by C. Newell Huggins, is of common brick, which has been given the appearance of age by a yellow waterproofing stain



Otis J. Fitch, Architect

Floor plan of the Huggins house, which shows an interesting combination of studio and living quarters

Developing a Repertory Theatre

A Definite Accomplishment in This Direction Achieved by the Provincetown Playhouse Group

By KENNETH MACGOWAN

THE American theatre moves forward. Definitely, clearly, and to a worthy end. The passing season has amply testified to this. It has been a season of a hundred terrible plays against ten good ones, and a season of smut and censorship, too. But out of it have come sturdy signs of progress in the three most important elements of the theatre—playwriting, acting, and management.

A season that adds "What Price Glory?", "They Knew What They Wanted," and "Desire Under the Elms" to the roster of significant native plays is doubly significant. For it has added three important playwrights—Maxwell Anderson, Laurence Stallings, and Sidney Howard—to our growing but still meagre supply of really civilized writing talent.

On the acting side, I do not need to point to such individual achievements as the work of Pauline Lord, Alfred Lunt, Mary Morris, Ruth Gordon, Walter Huston, or Helen Chandler. What heartens me is the appearance of capable ensemble work in many plays, and the astonishing discovery that such ensemble work can make revival spell success instead of failure in "Candida" and "The Wild Duck" at the Actors' Theatre, in the Theatre Guild's "The Guardsman" and in "Patience".

What is still more heartening about the present season is not alone the success of all the worthwhile plays, but, far more, the success of new ventures in management. The Theatre Guild, already esteemed and popular, has lined its coffers with two phenomenally popular plays, "The Guardsman" and "They Knew What They Wanted." The Actors' Theatre, after two seasons of dubious failures (and quite as dubious a success in "Expressing Willie"), reached sound organization under Dudley Digges, Sheldon Cheney, and David Wallace, and financial solidity with "Candida" and "The Wild Duck." The Neighborhood Playhouse has added the crowded houses of "The Little Clay Cart" to those of "The Grand Street Follies." And, finally, there is the producing group down in Greenwich Village which the editor of ARTS AND DECORATION has asked me to write about.



Rosalind Fuller and Gerald Stepp in "George Dandin," produced at the Provincetown Playhouse



Rosalind Fuller as "Seraphina" in "Fashion" at the Provincetown Playhouse

I cannot claim for the Provincetown Playhouse and the Greenwich Village Theatre the sort of financial balance-sheet that the other new ventures show. But I can say, I think, that this effort shows even more clearly than the others a change in the scheme of theatrical management in New York.

It is now almost two years since Eugene O'Neill first tried to lead me astray from criticism with the suggestion that I take over the management of the Provincetown Playhouse from the Provincetown Players. It is considerably over a year that O'Neill himself, Robert Edmond Jones, and I have been running this theatre. And for half the time we have been busy there and in the Greenwich Village Theatre, also, working out some experiments in playwriting, acting, and management which I am bound by my natural prejudices to imagine go a considerable distance further than the projects of others nearer Broadway.

It would be easy for an outsider to assign each of these fields of experiment to a different one of us three—playwriting to O'Neill, acting and production to Jones, and management to myself. It happens, however, that we share an almost equal interest in all three. O'Neill has long demanded in his stage directions special kinds of direction, setting and acting, and he was one of the committee that directed the Provincetown Players. Jones studied the best ideals of Continental management when he was with Reinhardt in Berlin before the war, and for years he has sent off

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A scene in "The Saint," by Stark Young, at the Greenwich Village Theatre

The Three Emperors of Broadway

An Appreciation of the Composers in this Country Who Have Made Us Recognize the Musical Significance of Jazz

By MARY HOYT WIBORG

TO a stranger the very essence of our "leit motif" in America today, the stimulus which touches every individual citizen of this country at large, is the commonplace, homely quality of humor that is current among the entire population—and the contagion of its twin sister in gaiety, the jazz music of the street, which allies itself upon an equal footing through the hurdy-gurdy, the ballroom, the cinema palace, and now the concert hall, to the humblest and the highest of this great land by its irresistibly rhythmic appeal. Let us therefore give to this humor in music the focus and registration it deserves in our budding consciousness of what underlies its future possibilities in the highways and byways of the growing musical following in America. As the greatest exponents of the popular potency of this magic jazz drum beat today stand the names of three men who have made themselves the outstanding creative experts in this field and are household bywords through the length and breadth not only of this American continent but of the entire world.

Irving Berlin, Jerome Kern and George Gershwin, these three musicians, each a genius in his own line of creative rhythms, with more power than the Emperors of the East in the days of old, govern the moods and pleasures and gaieties of countless millions of their willing subjects. To the followers of classical music that decry the outrage of jazz as a compromising and degrading process upon the aesthetic sense of our great musical public, may be quoted in retort the wit of Artemus Ward, who summarized the injustice of all comparisons by stating that he never believed it fair to eat strawberries in January and thereby ruin his taste for prunes. Failing as yet in any great world-wide contribution in musical genius or inspiration from this country, let us accept for its part and parcel in our national make-up the possible future germ of this jazz evolution.

We owe much to the present leaders in this art, in whose minds and humors lie the birth and inspiration of all our national enjoyment today in dance music, songs, cinemas, music halls and whose realms extend through their musical output, so eagerly awaited by thousands in phonograph records, pianolas, concert platforms and now by the means of radio throughout the civilized and uncivilized world — a vast and increasing audience. Were a traveler to go from farthest Alaska to the innermost jungles of South Africa, the first epic today of a white man's sojourn in their midst would be an old Victor machine with its ensuing popularity of oral memories upon the surrounding inhabitants. This fact has been proved time and again by hunters, travelers and explorers of the wilds, and as a link with civilization, puts the creation and inspiration of modern popular music writers upon a more important footing than speech itself. And more than this, what a field for diplomacy and universal peace-making it opens up, for what alien war-like tribes or plotting statesmen could resist the onslaught of a tuneful refrain hummed or whistled by opposing enemies in the field—or around the conference table?



Photo by White Studio

Jerome Kern, a student of primitive African music and a composer of note

One relevant story could here be told of music as a humorous factor in the *mis*understanding of nations. The amazement and consternation of the Spanish troops during the Cuban campaign was drawn with fearful excitement toward the then popular melody among the American troops, "There Will Be a Hot Time in The Old Town, Tonight." One Spanish veteran wrote home as follows, in bitter denunciation at our national levity in a moment of such seriousness: "The Americans," he wrote, "fight like demons. They go into battle to the sound of a war-curdling blood-cry, which incites them to wildest fury, entitled, "It Will Be Warm in the City This Evening."

And so, George Gershwin, when you are composing your records for Broadway in American slang, think of your Eskimo following, or how you can best soothe the heathen peoples the world over who sway to your rhythmic cadences. And Irving Berlin in the splendor of your Music Box productions, send a less stinging rebuke of comparison to your jungle adherents in far away Africa by making the productions of your genius in song as pleasurable to the ear of the tropics as to the eye of Fifth Avenue.

Upon Jerome Kern an indictment could also be launched this year in not having produced a Broadway show at all, and if he undertakes the responsibility of lying fallow in musical production, what third writer can we find equally able to cope with the creation of the motivating variety of dance music we look for at the hands of these three musical dynasts.

It is a curious fact to register, but in the erstwhile negro rhythms, whose generic antecedents are the jungle tom-tom, the pitch and beat of strident summonings, the urgent tribal songs to do battle, to woo, or the other fascinating pre-occupations of the African primitive, that today the greatest exponents of this legendary inheritance should lie upon Semetic shoulders for the most part in composers, who fallow no negroid classification of rhythms whatsoever.

By sheer application of the syncopated standards set for us by past negro minstrelsy,

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Photo by Nickolas Muray

George Gershwin, American composer of famous jazz music



Photo by G. Maillard Kesslere

Irving Berlin, most famous song writer in America

Mrs. James Cox Brady



A recent portrait by Walter Goldbeck

Mrs. Brady's interest as a collector extends from old Waterford glass to rare works of art of which she has acquired several notable examples. Mrs. Brady divides her time between her New York residence and her country estate at Gladstone, N. J., where she has established her well-known kennels and is a prominent member of the Essex Hunt

Concerning the Making of Screens

Including Screens of Maps, of Color Prints, of Japanese Kakeminos and What Are Called Scrap Pictures

By MRS. GUY MURCHIE

THE Chinese, from whom we have taken so many of our arts and civilities, were the original users of screens, and the most beautiful examples now in our museums came from the land of Confucius. All the subtlety of genius for which the Orient is noted, they reveal. Few of these screens are to be found in our private houses. They are so magnificent as decorations that they need large wall spaces. Bric-a-brac and ornaments detract from their grace of line and color.

Screens, in the countries where they originated and are most used, are regarded as fundamental parts of the architecture, and, aside from their occasional use as wall decoration, are commonly placed to divide large apartments into smaller ones, a custom which has prevailed since time immemorial in China and Japan. America, too, has adopted this use of screens, but it also has found other reasons for introducing them into modern interiors. A screen may shield a door, break the too long vista of a drawing room, form a background for a group of furniture, or be strictly utilitarian and keep heat from our faces or drafts from our backs.

In England screens have always been considered of the greatest significance in furnishing and from the days of the Great Halls, when heavy oaken screens were necessary to form isles of warmth and comfort in the vast spaces, to the present day you will hardly find a fine house in England without a great screen in the entrance hall. After the days of oak there appeared screens covered with Spanish leather, velvet, needlework, brocades, and later still, screens made of coromandel or lacquer. English nurseries have had screens as part of their equipment for many years. Making and decorating these was part of the nurse's duty on rainy afternoons. The pictures were supplied almost wholly from the illustrated magazines, whose gaily colored Christmas issues were treasure trove for this purpose. Bohun Lynch, the English writer, describes his happy young memories of a nursery screen.



A screen decorated with old prints of birds colored by hand with water colors. Prints were taken from an Italian book of 1773

"On my screen," he writes, "a tiny Don Quixote charged across the lap of an enormous Little Red Riding Hood, and a gray-bearded cavalier handed a letter on his rapier's point to a fox terrier. These screens, covered with bright pictures had an abiding fascination from the time one prodded with tiny forefinger the eyes of an old sedan man down below, to the time one could reach grandly to the top, and deliciously peel a strip off Queen Victoria's Garter Riband."

Mr. Lynch also tells of the famous scrap screen which is now in the drawing room in London of Mr. John Murray, the publisher. It was made by Lord Byron and by the great boxing champion, John Jackson, who was Byron's teacher in the manly art. This scrap screen is closely covered with contemporary pictures of boxing bouts, taken from *"Boxiana"* the sporting magazine of the period. The screen is four fold, and quite tall, covered on one side with pictures of actresses, and on the other with sporting prints of boxers and their famous battles. It has been handed down in the Murray family from the John who was Byron's friend, to the present time. The pictures are pasted on at random, and interspersed with clippings from newspapers. Certainly this is a strange souvenir of England's most romantic poet!

Scrap screens were much in vogue at the end of the Eighteenth Century, but, being perishable, most of them have vanished. I was fortunate enough some years ago to discover one in an old Manor House in Shrewsbury, England. The owner refused sturdily to consider selling, but last year, happening to be again in Shrewsbury, I remembered the screen, and went to inquire its fate. It was still in the Manor, and the owner, older and less attached to material possessions, was willing to part with it.



A scrap screen in vogue at the end of the Eighteenth Century in England. This one was found in Shrewsbury

It is 68 inches high, composed of six panels, each 22 inches wide. The foundation is tightly stretched canvas, painted a soft Adam green, and on it are pasted more than a hundred old prints, cartoons, caricatures, and broadsides. A careful study of these pictures is most amusing as they reveal daily life in England of 1793 and '94 almost as completely as a whole set of histories. Here are

satires of fashion and its foibles as savage as any words of Jonathan Swift, and jokes which have the blunt wit and broadness of Smollett and Fielding's pages. Interspersed among the pictures are bits of poetry and jingles, anecdotes, and song, but time has worn the yellowing paper so that many of the words are illegible.

In the upper left-hand corner of the left-hand panel may be seen a large cartoon called "The Rage," evidently meaning the latest fad of the day. The rhyme under it refers to the sad plight of the damsel in the picture who has starved herself into a sylph-like shape in a manner which could not be bettered by a 1925 maiden. She wails that "Sacrificed to Modern Taste, I'm Quite a Hoddy Doddy," and continues:

"Folly and Fashion do prevail
To such Extremes among the Fair,
A Woman's only Top and Tail,
The Body's Banished,
God knows where!"

Gay, faded prints reveal the scarlet-coated members of the Coldstream Guards, drinking the healths of the Duke and Duchess of York, "Wherever they may be!" Rowlandson's characteristic hand is shown in cartoons of "Poor Skip and Family," "A Sketch of Bagnigge Wells," and "Backgammon," where a fair young wife passes a note surreptitiously under the table, to her opponent, under the nose of an ancient husband by the fire.

Bits of contemporaneous French history also appear. A faded portrait of Marie Antoinette has beneath it in brownish ink, "Mafassacred Ocyober 16th, 1793," and in the fifth panel may be seen an engraving of the "Death of Marat, late Member of the National Convention, at Paris, on the 13th of July, 1793." Charlotte Corday, in flowing white robes and elaborate headdress stands complacently beside his dying form.

The "New Manual and Platoon Exercises as Practised by His Majesty's Army," may be seen in the next to the last panel. In another panel two travelers regard a laborer impudently, while one of them says, "So, Lumpkin, you work hard, but we reap the fruit of your labours!" And Lumpkin is witty enough to reply, "So you may, Masters, so you may, for I am sowing Hemp!"

Little pasted borders of cut black paper or borders from old engravings add much decorative value to the individual pictures. Many borders are made of plain paper with decorations added by hand in water color,



Screen made from a fine American map, mounted on wall board, both decorative and interesting historically

sometimes flowers and berries, and sometimes architectural designs.

One cannot fail to feel the glow in the composition of this remarkable example of the art of screen-making. Truly, both humor and beauty are in it. An artist of infinite zest and patience must have been the Yorrick who designed it. One can recognize at a glance the wonderful balance in arrangement and the skilful use of coloring. The tone of the whole is like the blending of colors of a southern sea.



A screen done in the Chinese manner from softly toned old Chinese prints

Another screen in my collection is smaller than the scrap screen and is made of three lovely panels 18½ inches across, decorated with delightful old plates of birds, colored by hand in water color. These are mounted on a canvas which has been marbleized in soft tones of cream and tan. Around each panel is a border of brown outlined in red. The plates were taken from a notable volume which was published in Florence in 1773, "Manetti Sporia Naturale degli Uccelli," and each delicate plate is dedicated to an Illustrious Excellenzia of Italy. Nothing could be more charming in a room with ancient Spanish or Italian furniture than one of these softly-toned screens with bright birds on its panels.

The use of old maps in household decoration goes back to early days in Spain and Italy. Lords of high degree in olden days had their own cartographers decorate their walls and over-mantel spaces with maps of the ancient world as they knew it, and these yellow parchments with spouting dolphins and points of compass in bright colors are often found in out-of-the-way shops in Europe. The use of one of these Old World decorations adds a touch of romance and adventure to any interior, and as love of travel and change is inherent in all Americans, we find that maps as decorations are coming more and more into favor. Even the most practical of us feel some stirrings when we study boundaries of lands and seas unexplored. No doubt we come by these tendencies naturally, as many of our ancestors owned clipper ships, and could sail away to Canton or the Isles of Spice when life in New England ports became dull. The map on my screen was made by W. Williams, of Philadelphia, in 1860, and is a beautiful example of engraving. The border is an intricate one of fruit, flowers, and leaves, very carefully done. The latter-day use of this map which was undoubtedly once a piece of schoolroom furnishing, is quite amusing, and gazing at it in my library I can faintly visualize a little band of pantaletted school children, being shown by a prim schoolmistress with a pointer all the boundaries of these United States.

Old maps also appear in the three-panel screen. This screen makes use of nine ancient Italian maps, each one outlined with a black border, and the screen itself is outlined with black to tie the colors together. The small maps have coats of arms and a handsome cartouche in their corners which add bits of interesting color.

At the bottom of each panel there are typical Italian decorations in dull gold and soft, faded colors. I like to use this screen before my Queen Anne desk, where it harmonizes beautifully with the tones of old walnut, and the mellow flowering of the great tapestry which hangs on the wall behind.

A screen which is, perhaps, my favorite, has the Oriental motif. I have always wished I might have known Sir William Chambers

(Continued on page 84)



Dining room of the Alsatian studio is delightfully arranged both as to wall space and furnishings. The general coloring is similar to that of the living room, with drapes of burnt-orange dyed burlap. Sparkling and rich, bright overtones are introduced by old colored glassware, fine bits of pottery, painted china and metalware in the niches filling one end of the room, on shelflets over the doors and windows and on the sideboard and table. The floors are dark oak, covered with rich Oriental rugs



Living room is seven steps below the dining room, which opens directly from the little balcony above. Here the walls are a chalky, creamy-yellow, heavy-trowel-marked plaster. The woodwork is rubbed mahogany, warm in tone. The heavy beams and board panels are greenish in the jointings. There are wrought-iron candle brackets and hanging lanterns with colored glass. The hand-rail and balcony-rail are in brownish-green. The very fine floors are of dark oak planks partly covered with Oriental rugs



The triangular fireplace in the living room is especially interesting with its bright-colored tile and rich ornamentation of pottery and glassware. The slope of the beamed ceiling down to the wide window gives a very cozy aspect to this room and somehow seems most effectively to balance the fireplace on the opposite side. The wide, low windows are especially attractive in this living room, as they take away the sense of the unusual height of the ceiling which gives space to a room but not always intimacy

(See page 46 for other views and article)



The Charm of the Storied East

IS IN THE DESIGN OF THIS FRENCH PRINT

Tropic palm trees in strange tortuous shapes
—birds and insects darting by like flying jewels
—quaintly garbed Persian folk displaying bits of their strange pottery, or day-dreaming by the banks of a stream

— the charming melange of fact and fancy that runs across this print is a clear picture of the naïveté with which 17th Century Gallic eyes saw the Far East.

To it the true French galanterie added a little "Temple de l'amour" and capped the fantasy by hanging above it the crescent of Turkey!

Four hundred years before, such pictures of the East had first come from the lips of that intrepid mediaeval traveller, Marco Polo, the first emissary from the West to draw aside the veil that hid the mysterious East.

And in the 17th Century, when West again journeyed to East, the argosies of commerce returned freighted with strange and lovely trophies. Among the most prized of these treasures were the famous Eastern painted cottons or chints.

The new and exotic beauty they portrayed so stimulated the sensitive French imagination that there arose everywhere a high and passionate enthusiasm for "orientalia" and all French arts and crafts took their inspiration from this new loveliness.

It was from paintings on the wood panels of an 18th Century French boudoir that the motifs of this print were taken. The design, in blues and greens, is shown on two backgrounds—natural linen or a soft fawn.



The soft colorings and light, whimsical design make this print especially charming for use in the summer home

From the 17th Century imports of Eastern prints, both France and England have developed their characteristic cretonnes and chintzes

From the 17th Century imports of Eastern prints the genius of France and the genius of England each drew its own peculiar inspiration.

Perhaps one may generalize by saying that eager, humanistic France —the France which produced Balzac and revels in his close packed incident—seized upon the episodic in the Eastern print. England, with its hawthorne hedges and sweet-voiced birds, was drawn towards the flower and tree designs in the Eastern print. So, in the prints of England we find the floral trail of her beloved out-of-doors in many charming variations.

In our collection of prints it is fascinating to trace these two paths of development. You will see, in our Toiles de Jouy, brilliant historical events of classical episodes. Then in some of our other French prints imagination has full sway in allegorical, peasant or court scenes and quaint "Chinoiseries."

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Three Native Hard Woods of Sterling Worth

New Homes Are Floored with Maple, Beech or Birch

By GRIFFITH T. WELLS

EVEN a generation ago very few people knew what went into their houses. All materials were alike to them and the measure of their confidence in the outcome of their great adventure of building was the measure of their confidence in the architect or the builder who served them.

Within recent years this blind confidence — or a sustained apprehension — has given place to a remarkable general familiarity with a great many building materials and with the equipment that goes to make the house more efficient as well as more attractive. The wide dissemination of data and information covering the properties of these things enables those who are about to build to compare the points and values involved and to discuss these with their architects or builders.

Thus, even on such a point formerly regarded as technical, or with indifference, as flooring, there is now a wealth of popular information and the prospective builder is enabled to weigh the respective and relative merits and advantages of different woods and other materials.

Long familiar to architects and house builders, the valuable properties of maple, beech and birch are now being made known to the unprofessional public.

The two principal qualifications of floors—service and appearance—have always existed, but have not been recognized, or, at best, one has often been sacrificed to the other.

"Service," as applied to any building material is a relative term, yet certain materials do possess something resembling "sterling" worth; they constitute standards by which similar products are to be rated. Of sterling materials for flooring, maple conspicuously heads the trio of similar woods, maple, beech and birch, on the score of remarkable wearing qualities, while darker color effects, often required for harmony with certain color schemes, are an added advantage of beech and birch.

Maple, of course, has long been recognized for its wearing qualities, and there are plenty of maple floors now in existence that have withstood hard and continuous wear over a period of fifty years. Less permanent floors, however, of various softwoods, were long used instead of maple because, until comparatively recently, maple was difficult and expensive to work. Carpenters were so unwilling to dull their saws and planes against the hard, compact structure of maplewood that they avoided its use whenever they were able to argue against it. And the labor involved in surfacing a maple floor with a jack-plane ran the expense up until it compared unfavorably with other flooring material. The same was true, though to a lesser degree, of beech and birch, until it became the practice of the associated producers of those woods for flooring to give them a high, glossy finish at the mill.

From a luxury, necessarily restricted in its use, maple, as well as beech and birch became widely popular as wear-resistant floors. The use of maple for the floors of roller-skating rinks, gymnasiums, schools and other buildings where floors are severely treated had long stood as proof of architects' recognition of its quality.



An interesting red birch floor shown in the reception hall of a Los Angeles residence. The satiny sheen of this wood is noticeable even in the reproduction



The charm of a maple floor is revealed in this spacious room. It is especially suited to a surface where rich rugs are to be used

The present vogue of maple for furniture, in reproductions of an interesting variety of Early American pieces is significant as a reminder of the strength of this sturdy wood and its adaptability to beautiful finishes, smooth as satin and mellow in soft colorings. Not only is old maple furniture of early make eagerly sought, but intense popularity is being accorded to modern reproductions. In that field of interior decoration maple has brilliantly come into its own.

Floors, nowadays, are not merely taken for granted as they used to be. Along with everything else that goes into the making of a house more attractive, more thought is now being given to the color possibilities of floors, as well as their wearing qualities. On this second point, it is too well known to require a detailed exposition—the close, hard grain of maple, and the fact is that it has been known, in many cases, to outwear stone.

In the matter of color, the very hardness of maple, which is its invaluable property from the standpoint of wear, does not allow stain to easily penetrate its cellular structure. The maple floor, therefore, is relatively light in tone, its color remaining close to that of the wood itself, with the addition of such color as is added by the application of shellacs and varnishes.

An interesting consideration in choosing maple for flooring is its value as an investment. Not only does maple add to the selling value of a house, but maple is destined to become a constantly rarer wood. Since it is a "single-growth" wood there will be no replacement when the present supplies of maple have been used.

Turning to beech, there is found a wood which presents a grain a little more conspicuous than that of maple, though still delicate in scale and pattern. Beech has a little more natural color than maple, together with a slightly reddish tinge,

(Continued on page 64)

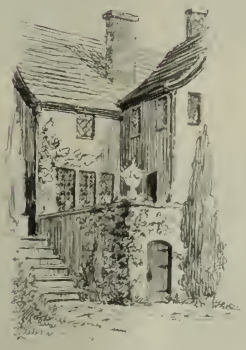


The Charm of an Unconventional Room

A PREDILECTION for unconventional, yet harmonious, surroundings quite often finds its happiest expression in the appointments chosen for the informal rooms.

¶ Thus, the French Boudoir and adjoining Sleeping Room pictured above reflect the owner's personality in such graceful pieces as the softly draped *lit de repose* in a subdued glaze, the luxurious *bergere* with its rich damask covering, and other lovely furniture forms aglow with the exuberant color of tulip-, satin- and rose-wood. Each detail of this exquisitely appointed apartment emphasizes the skill and understanding with which the decorators and cabinetmakers of this establishment interpret the spirit of other days.

¶ You will derive much inspiration for interiors of like charm by viewing the groupings of hand-wrought cabinetry and related objects at these Galleries.



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Wrought iron wall basket, painted dull red and green and hanging on an iron hook and bracket. Courtesy of the Treasure Box



(Above) This hand-embroidered wall decoration, in brilliant worsteds, with hand-made fringe; Hungarian pottery plates, green and black vase and blue and white pitcher, offer a delightful touch of color for the country house. Courtesy of the Peasant Art Import Co.

(Below) Venetian 18th century commode, 32 in. high, 32 in. wide, with brilliant flower decorations on a green ground. Venetian chair of the same period and decoration. Italian yellow alabaster lamp base, 13 in. high. Courtesy of Geo. M. Funk. Pleated gold colored taffeta shade 14 in. diameter, 8 in. deep, silk lined, with fringed edges. Courtesy of Mary Allen Furniture.



(At the right) Antiqued wrought iron, 12-in. candle-stick, Florentine design. From Mitteldorfer Straus



For information about any article on this page, write to Arts & Decoration Shopping Service



(Above) Toilet table with folding top. 15 in. x 15 in. 30 in. extreme width when opened, 12-in. mirror. Fitted with compartments for toilet accessories. Painted decoration in soft green colorings on antique yellow ground or to match decorations of room. Courtesy of Edward R. Barto & Co.

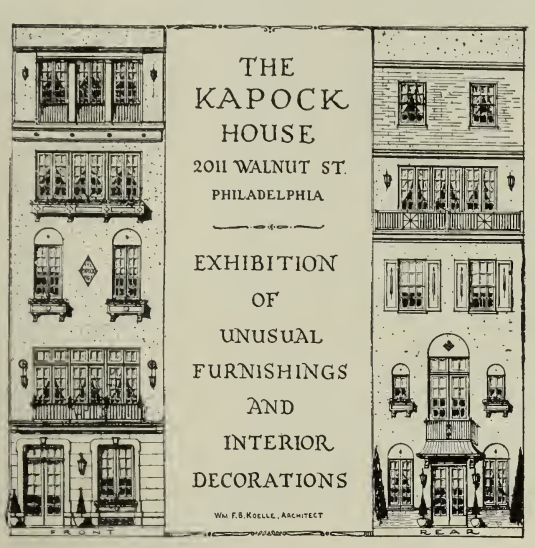
(Below) Bessano pottery center compote, 8½ in. high, 9½ in. diameter. Applied rosebud decoration on cream ground. The smaller compotes, 5 in. high, 6 in. diameter and the 4-in. decorative pieces correspond. Courtesy of the Noble Shop



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A Modern New York Home

Owned by Dr. Harold L. Mixsell

Photos by J. W. Gillies *Frank J. Forster, Architect*



First floor hallway looking into the living room. Mottled walls in shades of light-gold and blue, with interesting Spanish furniture. Polychrome and iron stair-rail of unusual beauty. Throughout this house a respect is given to the need of unadorned space. Nothing is crowded, either in the matter of furniture or in the decoration of the walls. The result is graceful and restful

Front facade of the Mixsell house. Italian in type, with rough textured stucco walls, casement windows at the entrance and first floor with wrought iron window grille and balconies. The roof is of Mission tiles in reddish brown



Living room in the Mixsell house in modern Italian style, the furniture upholstered in velvet and the walls done in stucco. The furniture in this room is arranged with great skill and sense of pleasant home living. The arched bookcase space is a delightful detail and the windows are well proportioned and well placed



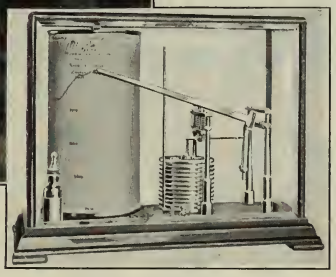


The most interesting article in this delightfully planned sun-parlor is the Micro-Barograph shown on the table in the foreground.

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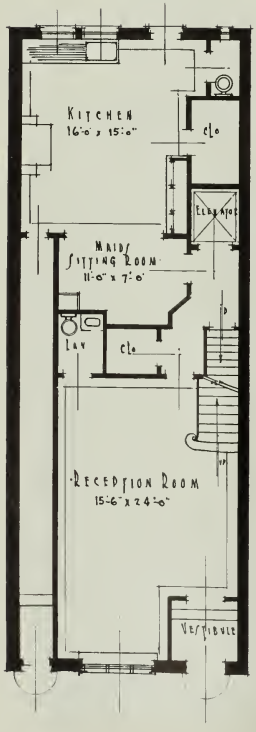
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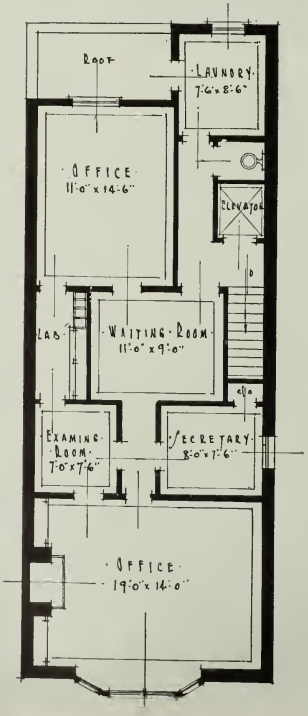
Canadian Plant, *Tycos* Building, Toronto

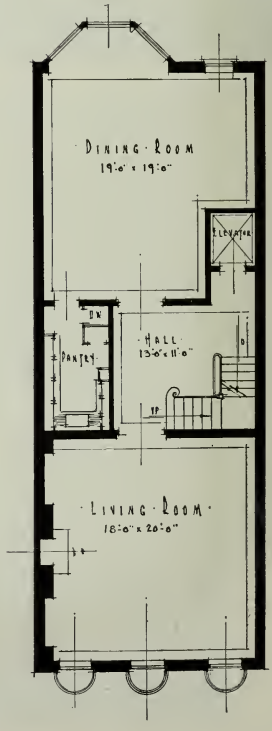


Second view of the living room, with ceiling of solid oak beams, fine old Spanish tapestry and Italian furniture. Every detail of this delightful room gives one a sense of comfortable but luxurious living. In spite of the rare museum pieces with which it is furnished, there is never that melancholy museum atmosphere so often found where modern furniture is lacking

Floor plans of the Mixsell house are shown below and are exceptionally interesting in the inspiration they give for the dividing of space in the average narrow city house. There is a sense of ample room through these different floors which could only be achieved by the utmost care in the divisions made. The service end of one floor is very well managed as well as the floor given up to the doctor's offices







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Dance—"Promenade"

(Continued from page 29)

music flows from the dances. One dance will illustrate my meaning.

The stage is black save for a subtle flush of blue green against its dome, and a white face, dancing. The face is naked but for a dark red mouth. Slowly a body of El Greco length, black and with distorted curves, comes into visibility. A grating, querulously voluptuous Debussy chord jangles and flows angularly into the curved movement. Amber melted into the blackness suddenly gives the stage the glinting brightness of black velvet and discloses the white face imprisoned by a headdress of black lace, a headdress reminiscent of a Spanish mantilla. As the head turns the comb of the mantilla suggests a small alert ear. Suddenly a point of flat white light illumines the dancing face. The face dances on woodenly like a dead thing, for there is no life on its surface, until the music becomes reminiscent and the face awakens.

The waking is extraordinarily electrifying. Entangled in the luxurious recognition of a new day of life is the arrogant shudder of a remembered pleasure, a moment of delight won in an ancient battle. Across the face dances the remembrance of this satisfaction, and it becomes round and childlike, fattened by memories of satiation. This content is routed by dissatisfaction sharpened by the remembered satisfaction of desire. The face becomes an innocent mask but the nostrils are dilated, hard little black eyeballs squint behind noncommittal eyelids, and the lips seem to be tasting blood. The flat white light broadens and joins the face to a body. The arms are sleeved tightly in black lace and seem to reach the earth, and enact the desires masked by the face. The hands are almost smothered by black lace but their thin white fingers escape and from them flow the moods and distempers of the body. One hand claws and the other caresses—the flesh is torn and caressed at the same moment. The face becomes greedy, hard and cruel, sharpened by expectation and contracted by thirst for idolatrous worship. The face is old and impersonal but the body is young and gay. The body begins to laugh playfully, to invite, to repulse, to invite again—an invitation to the oldest dance. The skirt is black and long and full, when the dancer invites it swirls high disclosing a female body, dark and mysterious. When the dance ends the face is still dancing, but the body pounces into sudden darkness.

Now "feline" is not typical of all of Miss Enters' dances. While they are all based on feminine phases, the themes are each one different from the other, and so is their execution. The "Promenade" dance is close enough to the theme of the "feline" to illustrate this difference. The dance, obviously, was inspired by the painting of Manet. However, it is not a "living picture." It is of a woman of the period as seen through Manet's eyes. This particular woman is not to be found in any of Manet's painting, she is a creation of Miss Enters'.

The theme can be stated in a word: a young woman's rendezvous. The dancer strolls on to the stage, lighted to suggest a bright afternoon, paying little heed to the beat of a gay polka. Nevertheless she unconsciously moves within the rhythm of this beat. In her costume are emphasized the two accents of the dance's design, the face and the hips. The emerald green skirt, quilted, suggests the solidity so characteristic of Manet's women. The tight black bodice accentuates the great hips of the period. And the small black bonnet, tied under the chin, makes a frame for the face and heightens its color. The head in its turn is framed by a neutral gray parasol. The pictorial design is completed by bronze leather shoes and white cotton stockings.

The dancer flutters to and fro, peering down the vistas of the walk, and avoiding the green iron chair which she apparently expected to find occupied, her face is of a bourgeois prettiness, rather heavy in its pout of annoyance at having arrived first. There is no subtlety in pout, the feeling is direct. Finally, the iron chair is victorious. The dancer sits, primly raises her skirt, and opens her copy of *La Vie Parisienne*. She turns the pages mechanically, her attention manifestly riveted on the reaches of the walk. Her face speaks of excitement masked by the indifference born of the technique of courtship. But each assumed gesture of indifference is assailed by one of doubt. Several times it is not *the* man. She goes on turning the pages mechanically, but is kept turning up her nose in the official manner at strange men, though the nose turns up more slowly each time and the eyes become more friendly. Between the footsteps of each admiring passerby the face is eaten more and more by dejection. But when a man approaches the face becomes reliant, assured and indifferent. Suddenly *the* man is caught sight of, self-possessed the dancer opens her parasol, rolls up the *La Vie* and composedly greets him.

This dance takes but a moment, its movement is loping but direct. The provincial sophistication of Paris in 1880, the characteristic theatrically rustic flavor of a Paris park, is miraculously suggested by the broad strokes of Miss Enters' superb miming. Add to this a perfect summary of woman at a rendezvous.

One of Miss Enters' talents is her ability to color the gestures of her dances with a period's charac-

(Continued on page 67)



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Floor *with* Maple
Beech *or* Birch

Native Hard Woods of Sterling Worth

(Continued from page 51)

and it will take stains in a way that maple will not.

In this respect beech is like birch, both taking stains so well that their own attractive natural characteristics are often overlooked. Both these woods take walnut and mahogany stains with the utmost effectiveness, and furniture makers and merchants are to be congratulated upon a new enlightenment which has now outgrown the stupid practice of allowing birch furniture to masquerade as walnut or mahogany. The mask of "imitation" is off, and instead of being counterfeits both beech and birch are featured under their true names and recognized as cabinet woods of high excellence in their own right. The terms "walnut finish" and "mahogany finish" are used simply to designate the color, and not to conceal the identity of the wood.

There is no limit to the staining possibilities of birch for floors, either in depth or in variety, and its service qualities, in that it is closely kindred to maple, have all combined to increase its popularity in recent years.

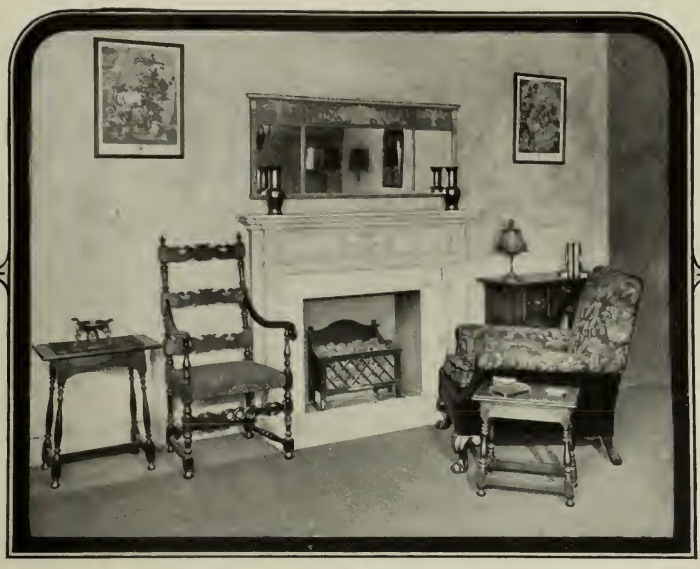
Before the grading and marking of different kinds of lumber, many woods are unfairly judged. "Seconds," "Thirds" or rejected stock do not afford a fair basis on which to form an opinion of the appearance or wearing qualities of any wood—and too often people did not know what grade they were getting.

In the present age of extraordinary care in the production and distribution of building materials the methods now employed by the mills where flooring of maple, beech and birch is manufactured, are not only rigorous in the matter of selecting but equally rigorous in marking the various grades. Such methods reflect a definite pride in the product and a wish to have it fairly judged by the users to whom it is offered. And in the case of any woods this insistence on grades is very important because of the differences that exist. Certainly woods as inherently fine as maple, beech and birch merit the care that is expended on their production nowadays, and they merit, too, the consideration of all to whom the problem of floors has seemed a difficult one to solve, whether on the score of appearance or service. Floors constitute too important a part of any scheme of decoration and count, also, too much in the investment-value of a house to be slighted or overlooked. Persons who are about to build or remodel should be willing to exercise as much care in examining the qualities and properties of different woods suitable for flooring as the manufacturers exercise in its preparation and marketing.

We are rapidly reaching a stage in the standardization, grading, labelling and branding of building materials where *caveat emptor* is a dead letter, and where anyone who builds inferior materials into his house has only himself to blame.



The use of beech for floors is interestingly shown in this interior



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Wm. H. Noll, Residence,
Ft. Wayne, Indiana
C. R. Weatherhogg, Architect



The Immortal Drama

(Continued from page 33)

to its enactment are grimaces, gestures and body movements. Of subtlety and suggestion she appears to wot not. She moves through the pantomime, but the pantomime does not move through her. She is all externals; one never for a moment catches the heart and feeling of her.

The art of pantomime, alas, is not so easy as Miss Taylor seems to believe. If it were, the moving pictures—those *plats* of *moron glacé*—would be bursting with geniuses. Pantomime is not to be achieved simply by acting with one's mouth shut. It calls for a technic as separate and distinct from the spoken drama as the technic of piano playing is separate and distinct from trapeze work.

* * *

Gladys Unger has confected for the use of Miss Doris Keane an affair called "Starlight." It is a play that shows us the career of an actress from the cradle to an inch this side of the grave. Its intrinsic nature is thus at once plain to you. These pieces are generally pretty much of a sort. At the beginning we see the adult star of the exhibit somewhat laboriously prancing hither and thither about the stage, shaking her curly blonde wig, making *moués*, and otherwise valiantly endeavoring to persuade the audience that what they are looking at is a wee kiddie of ten or twelve. As scene chases scene, we then behold the star going through the familiar repertoire of antics involving numerous intensely amorous swains, theatrical managers, playwrights who are on the point of committing suicide because she will not play their masterpieces, etc. And, just before hopping into a yellow taxi and shouting, "Anywhere but home, James!" we behold the star—now figged out as a venerable *grande dame*—about to totter off the stage to receive the tribute of an imaginary audience.

Miss Unger has made nothing of these bewhiskered materials that a score of playwrights have not made in the past. The thing ticks on as familiarly and as relentlessly as a clock. Miss Keane is not too happy as the Aurélie of the manuscript.

* * *

"Loggerheads," by Ralph Cullinan, is an Irish play. It is not, however, an Irish play written in Ireland. It is, rather, an Irish play written within sight and sound of the Broadway theatres. It is, therefore and further, less an authentic Irish play than let us say a Jules Eckert Goodman play with the characters named Corny, Padna and Norah and with the scene shifted from Riverside Drive to the village of Lahinch, County Clare. There are perhaps many otherwise good folk who relish Irish plays of this species, but I regret to report that the dramatic critic of ARTS AND DECORATION is not among them. He prefers his Irish plays directly from Ireland.

* * *

The estimable Ziegfeld has recently given us a new version of the "Follies" and a new musical comedy, "Louie the Fourteenth." Both provide excellent entertainment of an appropriate sort. The comedian of the former exhibit, W. C. Fields, is, of course, greatly superior to Leon Errol, master of the latter's monkeyshine department, but Ziegfeld has helped out Errol with as delightfully beautiful a music show production as New York has seen. Fields, as you know, is a show in himself. But even so, Ziegfeld has not overlooked some eminently satisfactory further embroidery. The result is a "Follies" twice as good as the directly antecedent one.

The Three Emperors of Broadway

(Continued from page 48)

or the missing beat of buck and wing shuffle dancers, of plantation days background, plus the inspiration of the present negro movement in the theatres throughout the Northern States, the sensitive musical and rhythmic perceptions of these men of Russian and Polish birth would inevitably be powerfully attracted. With the ensuing paradox that all the best American jazz music today is written by semi-Russian, Polish and American Semetics, and no black primitive awakening in our colored population can be at all drawn from to give our lesser or localized exponents of their own jungle art, which we have now nationally taken unto ourselves as being the typically colorful humorous outlet of the entire American continent in music.

In the golden opportunity for popular writers to base their harmonic themes upon a more serious plane, as told by the hopeful promise held out of jazz opera given a possible production during the course of this coming year by the stimulus of Mr. Otto Kahn, musical director of the Metropolitan Opera Company, whose interest in such an enterprise will precipitate a long-felt though faint movement in this direction. So far a greater effort in this field, the chance is given to these three men as the outstanding experts and to other jazz writers of today to register their musical originality in a higher, fuller form.

Who will achieve this initial step and win the golden opportunity that awaits the creator of this first American jazz opera? Will it be Kern, Berlin or Gershwin who will succeed in registering their rhythms and basic themes up-

(Continued on page 72)

Dance—"Promenade"

(Continued from page 63)

ter. Her "Moyen Age" dance is a rendition of the manner of the Italian primitive painters and musicians. The costume is the bright vermillion of the paintings, tightly laced and gloving the hips, with flowing sleeves and skirt. The postures are the stylicized pietistic ones, the face is the inevitable Madonna mask, which, with Miss Enters' aid, is slightly ribald and lecherous, — a little of Boccacio's middle ages, so to say, written into the Madonna mask. The gilt crown on Miss Enters' head is aware of the music of Frescobaldi, and the clear flat light (used by the primitives) gives the whole design a touch of subdued flame.

The "Viennese Waltz" on the other hand is just waltz. True, the costume of pink velvet, cream lace and a full bodice ornamented with flowers, a chandelier's crystal ballroom light, and Johann Strauss's "Geschichten aus dem Wiener Wald" is redolent of the combined odors of Vienna's summer nights, and the red plush boudoirs celebrated by the Schnitzler who wrote "Reigen." But nevertheless it is just pure waltz as Miss Enters dances it. All the excitement, heat, pant, breath and dream of the waltz is enacted. Miss Enters makes one feel the breathing quality of the waltz, and ranges from the climatic swoon back into the rough peasant interludes of the Viennese waltz.

All the foregoing dances are painted with sophistication, but the "Contre" dance is simply that, a country dance, with music written by the great composer of dance music, Beethoven. It is, incidently, Miss Enters' only barefoot dance. But she wears no draperies. Her dress is of stiff yellow calico with a small flower pattern, which makes her skin seem brown, as though burned by the sun. A red ribbon is entangled in the long uncombed hair, which swings with the dance. When the dance reaches the crescendo height characteristic of all folk dances, the lifted revolving dress discloses virginal white drawers with pretentious home made lace. The dance is like a breath of fresh air and its odor is of new mown hay. The strength of the peasant woman is in it, and all her humorous rather animal simplicity.

I have described the outlines of only a few of Miss Enters' dances. I could not hope to give a detailed transcription of each dance even though I thought it necessary. For they are so fluid as to deny adjectives. Not that they are in any way esoteric. Any of her dances could, I believe, be squeezed between the trained seal and a "blues" artiste and "go over big." Yvette Guilbert is the only artist I can think of to suggest Miss Enters' style — and what Miss Enters' last concert audience realized, that Miss Enters is an artist, that she uses her body as though it were an orchestra.

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Creating a Home as a Decorator Sees It

(Continued from page 31)

who nevertheless feels the need of trained judgment in selecting the furniture and decorations with which she expects, quite possibly, to spend the greater part of her life.

The decorator's problem, briefly, is to find the antique pieces and hangings which not only meet decided personal preferences, but also harmonize with the architectural plan, and enhance the beauty and homelike, liveable qualities of the home. To know just what the young housewife has in mind, to sense that especial form of beauty toward which she aspires, so that her home may be a real and lasting background for her personality—these things are not always easy to accomplish. Yet with time and forethought, a home of real beauty and distinction, such as this one, may be evolved.

The art of the decorator, also, is supplementary to, and largely dependent on, that of the architect. Certain fundamental features—possibilities of vista, doorways, windows, woodwork, etc., form the basis upon which he builds. If the windows in a room are rightly spaced and well located, with the proper treatment they may themselves be made a decorative feature of no little importance. In this house the many well placed windows, letting in a wealth of air and sunlight, and allowing for the correct placement of furniture, might be said to furnish the keynote of the decorative scheme.

Woodwork is also of the utmost importance, and in this instance the architect (Alexander T. Saxe) was especially happy in his choice of natural cypress, which harmonizes well with the old woods of antique furniture. This wood was used almost throughout, although the massive beams of the living room—actually a structural feature—are of rich, sturdy oak.

The hardware employed—bolts, hinges, lighting fixtures, etc., also deserves weighty consideration. The lighting fixtures in each room were chosen with the greatest care, and the wrought iron handles of unique design—used both for doors and windows—are charming little decorative details which add materially to the beauty and finish of the whole.

But turning from the general to the particular, we enter first the reception hall, always important as an introduction to the atmosphere of the home. Houses, no less than people, make no mistake in "putting a best foot forward."



A detail of the dining room in the Steiner home. Against the wall is a fine old Italian Renaissance cabinet, and the table is modern from an old design

Through an oaken Elizabethan doorway, over which hangs a picturesque wrought iron lantern, one steps into a wide hallway, designed with its glimpse of fireplace and living room beyond, to put a guest immediately at his ease. The walls here—indeed throughout the house—are finished in rough sand colored plaster, which in this instance furnishes a delightful contrast to the soft rich brown rug.

A small Italian chest of drawers of good design, surmounted by a William and Mary oysterwood mirror, is a decorative and useful feature, complemented on one side by a small Italian table, and on the other by an inviting Italian armchair, upholstered in 16th century velvet.

Hangings of printed linen, gay with blue, rose and yellow flowers of a background of rich brown, lend a lively note which relieves the room of any hint of austerity. Two Italian chairs upholstered in old blue reflect the blue in these hangings, reflected also in the colors of a quaint bowl of the Ming period.

A single step leads down into the living room, an apartment

(Continued on page 70)



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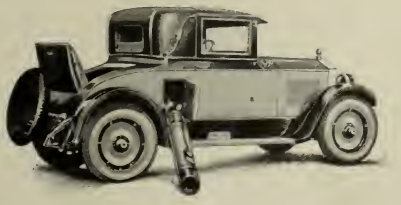
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Creating a Home as a Decorator Sees It

(Continued from page 68)

planned to give the quiet repose of a library rather than the formal note of a drawing room. Tall, built-in book cases flanking the old English fireplace, rich and somewhat sombre terra cotta velvet hangings, the large Persian rug in deep blues and yellows, were all chosen with a view to enhancing this atmosphere of calm and repose.

The windows, of which there are seven in the room, deserve perhaps a word of especial mention. Here, and indeed throughout the house, no shades are used, but inner curtains of English casement cloth which when drawn aside permit the easy entrance of light and air. The wrought iron curtain poles used here and in the reception hall, were designed especially to carry out the decorative scheme.

For this room a number of interesting old pieces were selected —notably a delightful little Italian 16th century octagonal table, and an inlaid Spanish cabinet, very useful as well as ornamental, which rests on a fine old Spanish table.

Two comfortable armchairs, one a wing chair upholstered in crewel work—the other a modern easy chair of old red morocco leather; a quaint Jacobean stool; a William and Mary sofa; and charming little gate leg table, form a comfortable and hospitable group around the fire. An arrangement, that is deservedly popular, because it centers around the fireplace, and lends to that fundamental feature the importance it deserves.

For incidental decorations we have a ship's model in the form of a Spanish galleon, appropriate on the Spanish cabinet; a charming tapestry fire screen; two simple table lamps, converted from old Chinese bronzes and a piece of blue pottery which carries the eye from rug to fireplace.

The dining room — a bright, cheery room with southern exposure—finds the key note of its color scheme in the large rug—an interesting khanbah in blue, yellow and écru, made on the borderland of India and Persia. This rug catches and reflects the sunlight streaming in through broad windows, as do the rich yellow brocade hangings. An fine old Italian Renaissance cabinet, an antique Brittany sideboard and serving table, lend the dignity of age without detracting from this cheerful atmosphere. The chairs, reproductions of old Tuscany pieces, are upholstered in blue velvet brocade, with a touch of gold showing through to harmonize with the gold of the rug, and the table is also of modern workmanship from old designs.

The gay lighting fixtures, wrought iron and wood painted in the softest colors, with tiny porcelain flowers and crystals; a ginger jar of the Yung Ching dynasty; a bright flower painting; and two iron stands with growing ivy contribute most charming detail.

The breakfast room adjoining is one of the most delightful features of the home. Here the hangings are of blue silk, of rough texture, with valances of golden antique glazed chintz. This material is also used for the upholstery of several comfortable chairs. Two console tables in blue enamel with beechwood tops, which when not in use serve to cover the necessary radiators, join to make a breakfast table just the right size for two when desired.

The master's bedroom, a large sunny room above the dining room, takes its character from the many casement windows, which provide an interesting problem. A wooden cornice is used effectively, from which hangs a valance and long draperies of rose and écru Toile de Jouy, with inner curtains of écru wool casement cloth. The Toile de Jouy is also used effectively for the upholstery of a comfortable Brittany armchair, and its principal motif is appliqued on the bedspreads.

An antique Spanish marquetry commode, suggesting Louis 15th influence, with a mirror of harmonious design, takes the place of the ubiquitous bureau; an antique Louis 15th desk, with concealed spring and secret compartments, is a suitable companion piece; and a graceful table enhances the comfortable, cosy atmosphere.

A chaise longue in écru—gay with bright colored French embroidery, several interesting old Brittany chairs, a modern cabinet, very useful with its sliding trays, and beds designed to harmonize with the antique pieces, complete the furnishings, with the exception of a unique waste basket, naïvely decorated with a map of South America.

In the dressing room adjoining the decorative scheme centers around a charming little French day bed, painted a soft gray green and upholstered with old chintz. Two other antique pieces were used—a dainty Italian commode, and an old French poudreuse, which serves admirably for milady's dressing table. The lamps were selected with care—an old pewter vase furnishing the base for one, with appropriate shade; the other a small floor lamp, with adjustable shade—a practical feature insuring good light at any angle. This little room—and indeed the whole house—illustrates the possibilities of combining old and new, without discord and without loss of charm, and emphasizes possibly the desirability of utilizing a certain number of old pieces to give a home an appearance of being lived in while in no way revealing the professional hand.





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Where the Garden Creeps Over the House

(Continued from page 31)

within their homes and small walls as much of the beauties of life as possible and to securely surround it with privacy have chosen the patio or inner garden. Sometimes there are as many as three of them, but usually two, however. The house on the outside is very simple and gives but little intimation to the passer-by of the elaborateness of the interior. The windows are grille, iron or wood, and the large iron grille door at the entrance permits you a glimpse of the first patio. I am giving here one of the most beautiful and not too elaborate examples of the old Spanish Colonial types to be found in South America, The Prado. This belongs to one of the oldest families in Peru—the family of the Prado. The first patio is surrounded by a gallery which leads into the lesser important sleeping quarters. This gallery is covered with flowering vines of every conceivable color, and heavy with scented blooms. This first court or patio is paved in a most unusual manner, squares of pure white marble are alternately spaced with squares of pebbles of a very large size, which for years and years have been painted black, and make an amazingly interesting contrast with their rough texture to those of the white marble which is bleached pure white by the sun. The borders of the garden plots thickly planted with magnolia and heavily scented flowering shrubs are of narrow, low-clipped box, while the doors, balustrades and woodwork of the balcony are of the most beautiful turned and polished wood, almost black, exquisitely fine in design. You pass through the first patio shown here through a large grille door to a long drawing-room, which leads you into the inner patio, which is the more intimate portion of the house, the more formal entertaining rooms of the Prado. These were all on the first floor, while the bedrooms open out on the grilled balcony which looked down on the fountain splashing patio. Here is their hidden delight, so as to speak. Due to the absence of rain in Peru, they hang beautiful bits of brocade and hangings over these ballustrades. Here they sit and watch the water splashing in the pool and the bright plumaged birds that live in the branches of the trees and revel in the delight of the heavily scented flowers, which bloom all year around in Peru. What we count as seasons, do not exist in that country. The calla lily blooms beside tall bushes of heliotrope and the iris, white and pure, stands bravely beside the chrysanthemum, the bougainvillea, with its rich purple and red bloom, looks down from the balcony upon the tulip tree and mimosa with its lace-like leaves and yellow blossom, and they in turn smile at the poeticus and snap-dragon. Even the roses have changed their color, to be sure artificially, to blue and copper red and you realize what pleasure the occupants have in keeping the outside world from a glimpse of their hidden delight dreaming life away on their vine-covered balconies.

The Three Emperors of Broadway

(Continued from page 66)

on a wider plane, or the American composer, John Alden Carpenter, of greater orchestral dimensions, who will further carry out his initial efforts in this line? Who will win in this great contest, and whom shall we recognize as the budding genius whose richness of harmonization has created a greater and more recognized field for our national American jazz music background?

But, the hue and cry today by all composers is not the hardness of their own tonal or harmonic labors, but the paucity of material supplied them as possible operatic synopsis. If there is not a good plot offered in subject-matter for operatic themes, or sufficiently colorful to lend humor or pathos, or some really human appeal, in story, what can the composer do to find a fitting vehicle for his expression. The synchronizing of modern idealistic subject-matter in a plot, with modern musical jazz upon a fuller harmonic basis will be the interesting development we shall await from artists absorbed in the scope of jazz composition.

And to this end, too, comes before us the question of our future course, musically and artistically.

What will we in America evolve as a nation still remains the eternal riddle—a race that is steel ridden, armour-plated, built as the modern gargantuan colossus astride the vitality of our material youth? Or a giant and growing imaginative people, wide-eyed, alert and creative in keenness of brain, sharpened by hard contacts of life, but so highly tuned that every vibration is taut for the musical and artistic development we await from our growing aesthetic contribution.



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The Challenge of the Klauder Tower

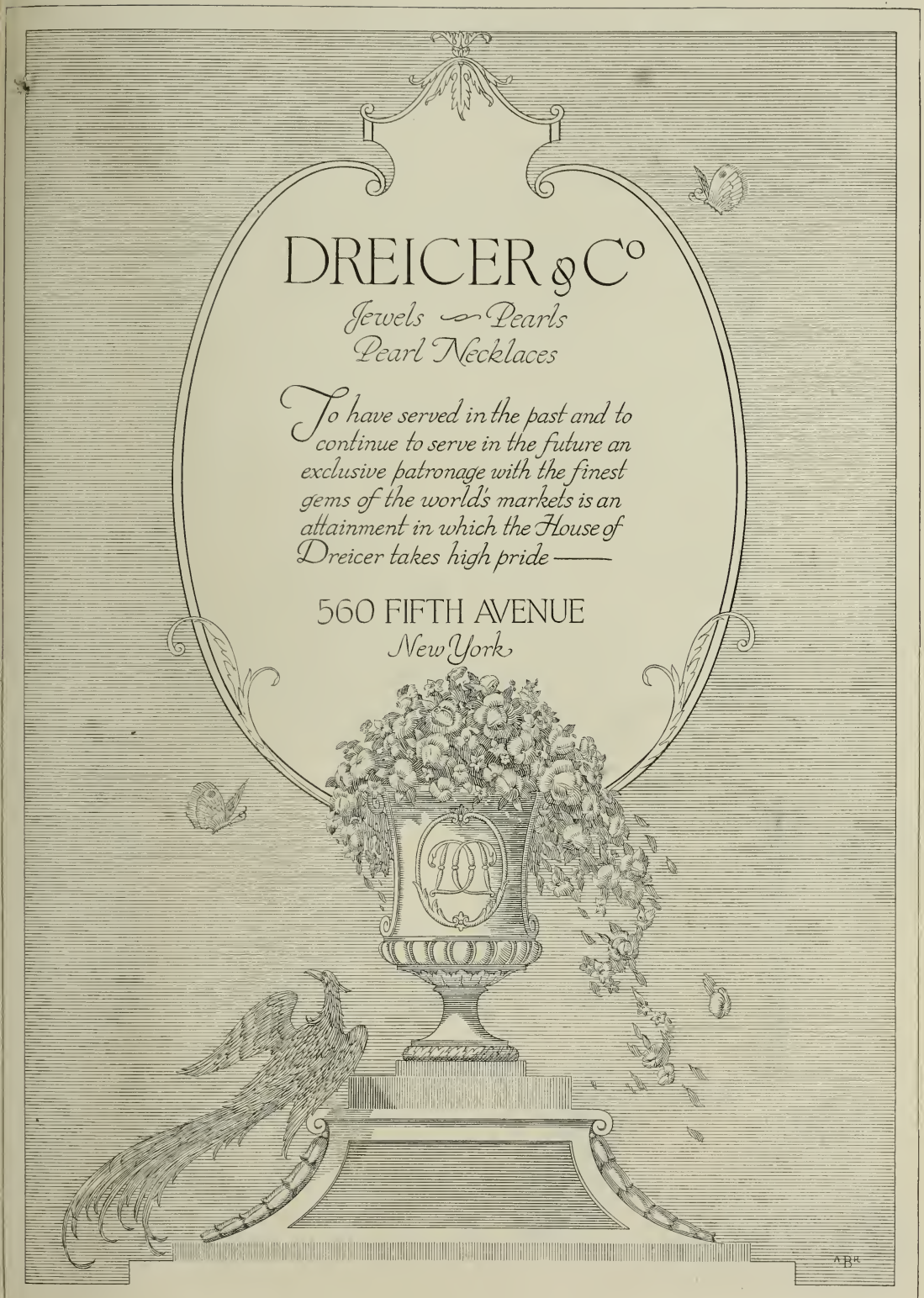
(Continued from page 41)

signally is something that all the architects of all times struggled for and that is the expression in mass and form of the spirit of place, people cults (religions) and institutions. It is no accident, therefore, that few men have given more thought to the expression of collegiate institutions than the man who designed the University of Pittsburgh Tower, not merely as a companion-piece to all the famous collegiate towers that have charmed mankind, not forgetting the Magdalene Tower at Oxford, the father of them all, which rose into the misty air of England about the time that Columbus was crossing the Atlantic, but as something absolutely complete in itself to express Pittsburgh and its scholastic life. So when it came to a question of a tower being *the University*, as it were, and an entire university enhoused in a tower in every physical and spiritual sense, Mr. Klauder came to the solution of the idea absolutely fit and ready to express it. And the beauty of his tower plus its enormous practicality is the great lesson of this particular building. Its details of fifty-two stories, its height of seven hundred feet, which is an important detail, but which if necessary might be made eight hundred, its extremely beautiful effects by which the appressed wings, "stepping stones" in every best sense of the words "to higher things," carry up the lines to the very last thrust of the uppermost pinnacle, a conception which the architect admits he got from the ascending music of the magic fire episode in Die Walkure, a return once more to the flamboyant style in essence if not in detail more than justified by its success, are all things that one might go into intimately. And then there is the admirable ground plan by which the straight tower rises out of a clustered garth of cloistered buildings, four stories in height, about two hundred and sixty feet square, and covering one and three-quarter acres in extent, quite an imposing and respectable "group of college buildings" to begin with.

But all these utilities and ingenuities pale before the great fact of the overwhelming effect on the imagination of this conception of a university building as a tower. And in agreeing about it both the Chancellor of the University and the architect have almost revealed what they are up to and what they have planned. The enthusiasm of the Chancellor has been spread country-wide for this magnificent thing which is to rise above the mirk and mists of Pittsburgh, physically and symbolically. And the unequal enthusiasm of the architect for the poesy of his idea, like the true artist that he is, is by no means affected by the fact that everything has been worked out with the greatest engineering practicality in the matter of classroom and laboratory accommodations and with an auditorium seating twelve hundred and assembly rooms for five hundred in the cloistered garth that, like some extraordinarily beautiful corral, carries the eye from sky-height to the ground, not unlike the way in which the low walls in the East stretch endlessly around in horizontal profusion and contrast with the minarets that cut the sky in seemingly dizzy heights above them. The public, and especially the school and collegiate public of the country, and that means everyone, since even the common public school buildings are now truly the peoples' palaces, it is true, is interested in all of these details, just as they are interested in the fact that specialists are pointing out the value of the towers that rise into the upper levels as a matter of health, growing out of the possession of pure air and sunshine and the absolute abandonment of all gloom and confinement in the outlook. For, as is very plain from the reaction everywhere, this latest challenge of American architecture has triumphed as it ought to and as its creator intended, by reason of its appeal to the imagination, and when architecture does this it has in connection with its utilities performed greatest service to mankind. It can go no further.

The Klauder tower therefore meeting the supreme test takes its place at once with all those great works that have fixed the imagination and commanded the admiration of the past. It is not an experiment and yet the suggestion that has been made by all those connected with it that one of its chief experimental if phychological functions is to get those who use it out of the rut of the things that are of the earth earthy, so that in a way they are in "communion with the stars."

The city of the lower levels can belch and roar and smoke to its heart's content, while the fourteen thousand students, that its University handles during the year, will rise above all this din and confusion and obscurity to a sort of scholastic empyrean in which haven and heaven, both Chancellor and architect believe learning may more easily be pursued with that serenity supposedly only inherent in the cloistered and hidden enclosures of low-lying medieval quadrangles in towns remote from the madding crowd.


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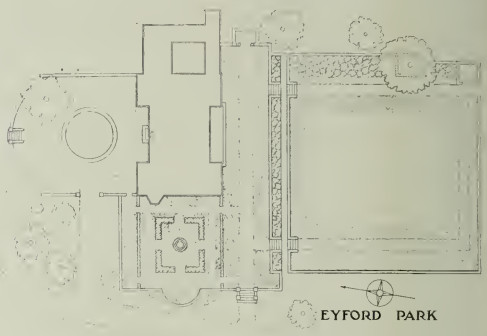
LIGHT IS FRIENDLY

Eyford Park in Gloucestershire, England

(Continued from page 44)

and graces of the late eighteenth century have no such inherent affinity with a rustic environment as has the positive accent of a more full-blooded mode. Even the Brothers Adam generally gave more corporeal substance, both in mass and detail, to their houses in the country than was their wont when designing city dwellings whereon they could more consistently lavish the intricacy of polite graces. It is interesting to note, incidentally, how strongly the vigorous mode of design is making its appeal in America, if we may judge by much of the current performance.

Eyford Park, while conspicuously buxom in tone, is not at all deficient in *finesse* or delicacy of handling. A glance at the window details, or at some of the interior features, will afford sufficient testimony on that score.



Garden plan of Eyford Park, Gloucestershire, England

be gross and vulgar in its execution, and equally possible for a very substantial member to be subtle and delicately wrought.

The interior arrangement of the house at Eyford Park is plainly to be seen from the accompanying plan and needs no explanation. It is not amiss, however, to call attention to one or two items. The vestibule admits to a short cross hall, or second vestibule, at one end of which is a door from the service wing while, at the other, is a doorway into the stair hall. The advantage of this arrangement is that in winter it protects the stair hall by a double barrier, so to speak, from the penetrating cold blasts bound to enter when the north door is opened. Another feature that deserves notice is the bayed fireplace in the billiard room, with windows so set in the bay that one



First floor plan of Eyford Park

In this connection, it is just as well to remember that refinement ought not to be confounded with attenuation, or bulk with grossness. The distinction is not always observed when people start to criticize. It is altogether possible for an attenuated detail to may sit in front of the fire in the day time and also have abundant light to read by.

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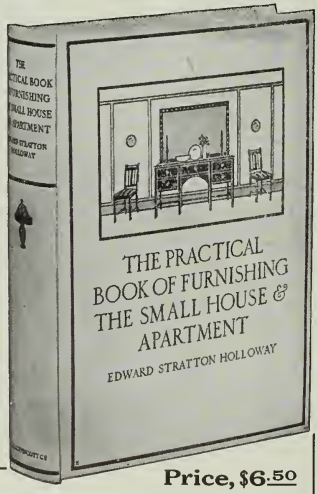
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Please mention Arts & Decoration

An Alsatian Studio on an Oregon Hill

(Continued from page 46)

grows a group of spindling vine maples in the middle of another bigger patch of flagging. Double French doors from the dining room open direct to this charming spot, as does also a door from the entrance vestibule to the kitchen and adjoining little laundry, and here it is that the morning sunbeams play among the leaves and steal into the dining room to cheer the folk at breakfast.

The manner in which the influence of the old Alsatian houses was re-created is one of daring and astonishing simplicity. On the exterior surface ordinary common brick built into a hollow wall and finished with waterproof stain has resulted in the appearance of whitewashed brick aged and mellowed by the hand of time. The outer trim is stained an old reddish brown, applied with irregular swaths of the brush, while the roof, where the shingles have been laid with heavy butt lines and irregular courses, is stained a weathered slate color.

Despite its compactness, the little brick house on the hill has seven comfortable rooms, each one a room of character with a strong feeling of the old French and German hillside homes. The atmosphere of the studio is most evident in the living room where the rough plastered walls are stained with a transparent wash that gives them the creaminess of age often found in well kept old "quality" homes. Here the woodwork is stained old reddish brown, then waxed and by means of burnt orange burlap drapes hung from the windows on wrought iron rods the whole has been brought together in one warm, ruddy blend, brightened cheerily by the mat colored tile and brick recessed fireplace. In such a room there has been found fitting place for numerous bits of fine pottery, porcelain and glassware, which give sparkling depth to its furthest corners and which also serve as a medium through which masses of colored leaves, wildflowers and friendly greenery may be introduced. Quaint lighting fixtures of handwrought iron, and a floor of varying widths of oak planking add not only the atmosphere but the soul of the old studio as well to this room, which is all the more interesting because of the extreme height of the inner wall, where a balcony with a wide arched opening offers opportunity for the hanging of a rare rug over its iron railing and the placing of a good piece or two of pottery. Just beneath the balcony arch there is an exceptionally well designed book cabinet with solid doors that prevent the too definite tints of modern bound books from destroying the old studio feeling.

Should an artist dwell in this house, he would not need to leave the living room to set up his easel, for truly, here is a view room with such an outlook to cause his fingers to tingle for a brush and canvas. From north facing windows with a street frontage an unbarred view of Guild's Lake and a distant stretch of the beautiful Willamette river gives miles and miles of hill bordered panorama.

On the second level, just a few short steps from balcony, another archway opens into a rough plastered dining room as thoroughly different from the standards of today as quaint taste could make it and at once gain rather than sacrifice convenience. From the east and from the south the morning sunshine streams into this room, and from the west, through charming stained glass panes in the center of three built-in niches on the inside partition, a subdued bit of daylight, or in the evening, lamplight, steals through. Two smaller arches, one on either side of the stained glass arched window, are equipped with stained wood shelves for the placing of china, and the casement windows here are hung with straight, simple curtains of green burlap. A soft toned colorful rug, well patterned, and some good pieces of mahogany make the dining room so different from the conventional staid and austere dining room that it becomes the informal joy spot of the house, where from the breakfast table a city in bird's-eye perspective lies bathed in opalescent tints.

The closet room of this house is a pure delight. A linen closet with open front, sliding trays, adjoins the hallway which connects the bedrooms, bath and kitchen with the balcony hall. There are two roomy clothes closets to this house, one in the master's room, which is built partly above the recessed fireplace in the living-room and the other in the cosy little dressing room with built-in chiffonier that adjoins a tiny sleeping room at the rear of the house.

Most decidedly the little brick house is a place to live in. There's not a room, not a corner that dispels ease and solid comfort, and for light and sunshine it depends on Nature herself instead of on artificial pigment. As for the servant problem, one feels that in such a house it has been reduced to a minimum, particularly in the kitchen, where within reach of the housewife in two short steps an exceptional number of built-in cupboards and drawers permit her to prepare a family meal without confusion. Warm yellow walls and apple green woodwork in the kitchen lend sunniness and a feeling of cool cleanliness to this most necessary room in the entire house, where the cupboards with their clear glass doors reveal glassware and china in brightly glistening array on daintily papered shelves. This house was built at a total cost of $12,000.

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Developing a Repertory Theatre

(Continued from page 47)

intermittent telegrams to poets and novelists trying to seduce them into the theatre. For myself, I have written three books pretty intimately concerned with all these aspects of the playhouse.

Our interest in experiments in playwriting stems back, of course, to O'Neill's own experimental beginnings with "The Emperor Jones" and "The Hairy Ape." To open the way for experimenters and to show them and the public pioneering work from abroad we have produced Strindberg's "The Spook Sonata," O'Neill's arrangement of "The Ancient Mariner," Edmund Wilson's "The Crime in the Whistler Room," the four sea plays of O'Neill in which the crew of a tramp ship make the hero of "S. S. Glencairn," "Desire Under the Elms," Walter Hasenclever's expressionistic play of two characters and twenty-two scenes "Beyond."

There are few plays which we have produced that do not fit into two of the three catagories of experiment. "The Spook Sonata," and "The Ancient Mariner" with their masks, "Desire Under the Elms," with its many-roomed house stripped of its walls, and "Beyond," with its symbolic settings, have provided new problems for the director, the actor, and the designer as well as illustrated novel methods in playwriting. "Fashion" and "Patience" have set our actors a special task in singing and put our director and designer to work in an old-fashioned theatrical idiom.

"Fashion" and "Patience" carry us over into experiment in management, for they both speak of resuscitation. We have set ourselves the task of making a beginning towards a repertory theatre. This has meant the revival of "The Emperor Jones," "Diff'rent," and Molière's "George Dandin," as well as the presentation of some plays not notably experimental—Stark Young's "The Saint," O'Neill's "All God's Chillun Got Wings," and Charles Vildrac's French comedy, "Michel Auclair." It has also meant the gathering together of a small permanent company of actors, guaranteed thirty weeks of work and given a variety of parts far off from "types." We have had good work from these actors—Walter Abel, E. J. Ballantine, Charles Ellis, Stanley Howlett, Perry Ivins, Allen Nagle, Edgar Stehli, Mary Blair, Helen Freeman, and Mary Morris. But I think that the sacrifices we have made to maintain a permanent company are most strikingly justified in the progress of Mary Morris from a three-line, Strindbergian vamp in "The Spook Sonata," through the absurdly Victorian heroine of "Fashion" to the tragic heroine of "Desire Under the Elms." Broadway, I know, would not have seen all the things in Miss Morris which Jones saw, and would certainly not have given her an opportunity to bring out more than one of these things.



A scene in "All God's Chillun Got Wings," by Eugene O'Neill, at the Provincetown Playhouse

We have made fifteen productions in the first twelve months of work. This is no sign of success—quite the opposite. But it does speak for economic expenditure of energy and money, not only by Jones and James Light, who has aided in stage direction, but also by Cleon Throckmorton and Millia Davenport in the technical department which builds our productions and costumes our players. Like the Actors' Theatre when it was the Equity Players, we have had to lean equally upon the fine-spirited aid of men and women of wealth and upon our successes—"Fashion," "The Emperor Jones," "Desire Under the Elms" and "Patience." Our problem for the future is so to capitalize our experience and whatever reputation we have achieved, that playwrights, actors, and audiences will seek us out and make the endowment of the wealthy unnecessary.



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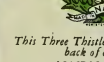
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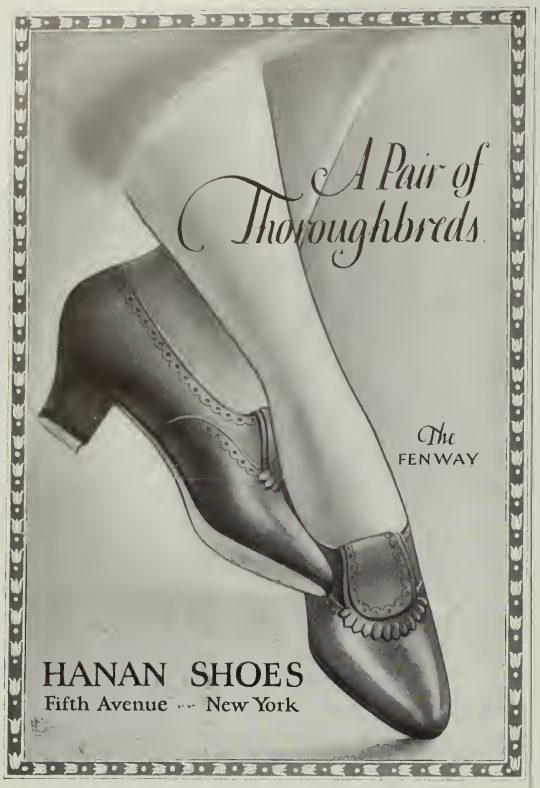
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In the Office

THE difficulty with being a prophet is that you can't always be sure that people are going to live up to your prophecies, or, in fact, that they can. It is very easy to say that our cover for June will be a reproduction of Harrington Mann's delightful portrait of "Kevin," owned by Mrs. John McCormack, and we more or less know that we can make good on such a prophecy. But when with a high heart and an exalted state of mind I prophecy in April that the leader in May will be an article about America's Attitude toward Art, by Robert Henri, I am not nearly so wise as I seem to myself at the time, because no sooner do I make my prophecy than Robert Henri is called away to San Diego to paint six portraits, and although the article is started it cannot be finished in time for May. Of course, it will be no less important in the June magazine, no less true or interesting. I could have no fault to find with the article at any time for any issue. My embarrassment is wholly about myself as a prophet.

In June we expect also, you notice I say expect now, a very fine presentation of the Theatre Guild's new theatre, which, from the point of view of charm and intimacy and an air of hospitality, seems to me to surpass any theatre in New York. There are several features about it which seem significant. One is the use of dark wood with polychrome decoration. It is extremely ornamental; but even more interesting is the height of the stage. The procennium arch seems much higher than it is wide, though I do not know the exact measurement, and the result is that with the great height at the background of the stage there is a chance for magnificent atmospheric effect, for a great horizon line, for towering columns, for a sense of vastness beyond anything I have seen achieved by any other stage before.

We shall also have by June photographs of the finest features of the Architectural League which is, this year, probably the greatest show of domestic architecture and gardens ever brought together in the world. Mr. Howard Greenley has arranged the setting for this colossal architectural feature and he has been kind enough to do us a brief survey which presents the league as of international importance.

We are planning some very practical articles for June — a group of taffeta dressing-tables, especially designed for our illustrations. Also we are to have an article on modern wood trim by an authority on the subject whose drawings will illustrate the article. And an unusual and delightful article on children's gardens, by Mrs. Herman Rosse—not gardens that children make, but beautiful places made for their delight.

One of the most remarkable features in this June article is an illustrated article on Russian furniture. We have been promised the pictures of the new Danbury Country Club. We understand it is the most perfect Colonial country club in architecture and furnishings in existence.

The second of our series of decorating articles will be by Baumgarten. Each article in this series is to be done by an important New York decorator; and the purpose is to show how each decorator handled problems that came to him in the development of some one house. The illustrations for this article are illuminating and the article important because authoritative. Baumgarten has taken up a model apartment to prove how a series of rooms in the average apartment can be made spacious, attractive, inviting, with a very real charm through the right association of furnishings and with a subtle knowledge of interesting color harmony .

Editors have so often invited their readers to share with them the difficulty of getting out a magazine, by making interesting suggestions for articles, that I hesitate to say how interested and pleased I would be if conscientious readers would now and then send me letters saying preferably how much they like the magazine, but also not failing to say how much they would like articles we have never published, or how little they like some we have published. In other words, editing a magazine is a good deal like broadcasting. You sit at a desk in a practically empty room, and you can't see your audience or hear them or get any impression of them. It is a strange sensation that of broadcasting, so much more difficult than lecturing or acting or singing. To see people's faces when you are trying to do anything is half the battle, and that is why an occasional answer to the ideas in a magazine is so welcome.

It would be eminently satisfactory to have someone say "the magazine is finer every issue." It would be equally interesting, if less satisfactory of course, to have someone say: "it gets worse every issue." But whether people like us and approve of us or whether they think we need advice, a letter along the subject would always be welcome. You see, if you are lecturing and you look out over the audience and you see someone yawn, you know at once that you are not giving the audience just what it wants, but you can stay very smug at a desk for a very long time because you never can see anyone yawn, or even smile.

Just at present we are planning twelve numbers of the magazine in advance, and it would be wonderfully helpful if thirty thousand people would drop in and tell us what they think about it, and suggest some vital ideas. But if you can't come personally, do come through the mail.—M. F. R.

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Concerning the Making of Screens

(Continued from page 51)

who introduced the "Chinese Manner" into England about 1750, and who wrote so charmingly about it in his diary. Do you remember his description of his voyage up the Great River?

"Sometimes in this romantic excursion," he says, "the passenger finds himself in extensive recesses surrounded with arbors of jessamine, vines, and roses, where beauteous Tartarean maidens in loose, transparent robes present him with rich wines, mangostans, bananas, and fruits of Quangfi, crown him with garlands, and invite him to rest on Persian carpets and beds of camosath skin down." Who can deny that traveling may have had its compensations far from our mechanical luxuries of motors and radio?

I often wonder if Sir William ever saw my screen in the "Chinese Manner"? It was made at about his time, I think.

This screen is 6 feet 2 inches high, and has three panels 24 inches wide. It is in delicious, subdued tones of taupe, and tan, and creamy gray, with people in costumes of faded old rose and mulberry. Unexpected touches of jade green brighten a landscape and river done in gray fawn. In one panel a genial old man is surrounded by boys who offer him fruit, and pull at his staff, while in the next a lordly Mandarin is taking the air, dressed in a flowing coat with an ermine collar, with large, protecting blue mittens on his hands. He proudly watches his small sons disporting themselves with a fish lantern on a tall standard. In the upper part of the panel two Chinese maidens gaze languidly at the windings of the river on whose bank they are strolling. I often study these quaint figures, and wish I could know more of the legends they undoubtedly portray.

The charm of my old screens for me lies not only in their age, and their beautiful tones which blend so harmoniously with my ancient furniture, but in the feeling that they are personal records, and hold in their faded panels secrets and romances of the long vanished years. The powdered wigs and nodding feathers, the brocaded hoop-skirts, dishes of tea and hands of loo, all, all have vanished, but their faint aura still adds immeasurably to my joy of ownership.

A Great Architectural Alliance

(Continued from page 25)



Studio in the home of Charles Wren. Frank Forster, Architect

industrial arts is the holding of such great exhibitions as this present alliance of architecture and the arts, which must be regarded as of inestimable value to the public, which may find there inspiration for homemaking, to the thoughtful student and, above all, to the exhibitor, who finds himself here in competition with the architectural advancement of the world.

Real appreciation must come from within and no amount of external urging will produce it. When people see, in actual, tangible form, a beautiful piece of furniture they will see, in their mind's eye, a work of art, and that the whole fabric of architecture is woven of threads of art, all harmonizing yet all parts of one great pattern.

Contemporary Reminiscences

(Continued from page 45)

it is a case of supply to meet a demand.

Nevertheless there have been howls from the English authors that English authors are being discriminated against. They have held meetings and passed resolutions and written signed protests, seeking to have American books barred from England. Sane critics have replied that if the British authors don't like the competition, they had better improve their products and make them as interesting to the British public as the novels of their American competitors.

It happens, of course, that Mr. Arlen did not come to America to lecture, though he was treated by some of his writing competitors in this country as if he had. He came here to attend the dress rehearsals of his play: "The Green Hat." A stereotyped opinion had been going the rounds that Mr. Arlen was a Jew trying to write about English high society; and the curiously contradictory rumor was being bruited about by the same people who insisted that he knew nothing about English high society, that he had had affairs of the heart with ladies in exclusive London society and had been "bounder" enough to write about them undisguisedly in his books. All nonsense, of course. Mr. Arlen is not a Jew, and in England there is no reason for a man's saying he is not a Jew if he is one, especially not in London society. It would make no social difference, and certainly no intellectual or artistic difference if he were. He says he is an Armenian and any sensible person without a social complex ought to believe him.

There you have the setting. The smart sophisticates who had been flattered in "Black Oxen" had made up their minds they would set young Mr. Arlen in his place. Evidently they felt superior to the invitation they received to come to a tea to meet Mr. Arlen; but they did not feel too superior to accept it. Mr. Arlen had not issued the invitation. There is no law making it obligatory to accept invitations to meet people you disdain. But they showed up in great numbers. Not all of the two hundred who came, not even more than twenty to be sure, came out of anything except a pleasurable curiosity. But some came with an ax. They would say "with a rapier," but it was really an ax. They cornered young Mr. Arlen and tried like the devil to get his goat. They made fun of his work; they baited him; they staged a cross-fire of rehearsed repartee with allusions and wise-cracks understandable only to themselves, with Mr. Arlen as the butt. He took it all, smilingly and urbanely. When he understood an allusion as a crack at him, he showed no resentment; he took the kidding. They asked him questions meant to disconcert him; they opened his coat and asked him where were the thirty fancy waistcoats he was reported to wear; and they pretended to confuse him with inferior writers.

Having failed to feize him, they voted him a good sport and a regular fellow. The attack collapsed. He had made himself solid with the gang. But, if I estimate Mr. Arlen correctly his later familiar, comradely association with them is shrewdly designed to produce some spicy material for a book once he gets back to London. Unless he finds it advantageous to himself to withhold the material for a while.

Mr. Arlen is slightly under average height, slim waisted, well knit, youthful in appearance. His hair is black and curly and he brushes it straight back. He has a ruddy skin and wears a toothbrush moustache that is sandy in color. He wears suits tailored with reinforced shoulders, pinched in at the waist, a trifle exaggerated in the current English mode. A colored silk handkerchief dangles from the outside breast pocket of his coat. He wears, during the day, colored shirts with collars of like material, caught in tightly beneath the knot of his fancy tie, with a gold clasp. He talks easily and well; he has a smile of assurance and keeness.

He speaks of his work in modest terms but without false modesty, rather like someone who knows its exact value. He spoke in terms of great admiration of three writers, one of them an American, and the other two Englishmen — James Branch Cabell, Norman Douglas, and Aldous Huxley. He concluded his praise of them with the quiet assertion, "I appreciate my betters." He was entertained every night he was in town. He saw most of the supper clubs and many aspects of the night life of Broadway. He was amused most, it seems, by his evening at the El Fey Club, where he stayed one morning until six o'clock and found himself treated as a distinguished guest by the famous hostess there, Texas Guinan.

"ARROWSMITH" is the finest novel Sinclair Lewis his written to date. In it appears his most successful character creation, Max Gottlieb. Although Gottlieb is an incidental character, he really dominates the book. Martin Arrowsmith's struggle against the forces of commercialism, opportunism, and favoritism which tend to corrupt the pure scientific spirit is strengthened by the example of incorruptibility that Gottlieb sets before him. By setting a figure like Gottlieb in contrast with Dr.

(Continued on page 86)



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Contemporary Reminiscences

(Continued from page 85)

Pickerbaugh, the highly successful charlatan and pseudo-scientist, Mr. Lewis has indicated for the first time in his satirical pictures of contemporary American life just what it is that he finds in his heart to approve.

In "Main Street" and "Babbitt" we knew very definitely what he disapproved of; but we were not given a convincing figure who embodies an understandable ideal. We were given some exquisite caricatures, particularly in "Babbitt." And "Babbitt" has gone into the language as definitely as Pecksniff and Podsnap. Pickerbaugh is as fine a caricature as Babbitt. He is the go-getter of the learned professions, the organizer of clean-up and health weeks, out of which he gains immeasurable publicity, with ultimate great financial profit to himself. He is bogus and his influence is detrimental to the cause of true knowledge. He is a sensationalist who distorts the few bits of scientific information that others have dug up with infinite patience, and exploits them. Gottlieb, on the other hand, is a Christ-like figure in his steadfast devotion to the cause of true science, even when he is reviled, derided, deprived of his position, and reduced to poverty.

By creating Gottlieb Mr. Lewis has been able to round out "Arrowsmith" to a satisfactory conclusion. He has given the book strength and solidity. There has been some talk of the dullness occasioned by the detailed descriptions of laboratory and clinical work, wherein many scientific terms are used; but I did not find this to be so. Mr. Lewis's father was a doctor, and he himself has always had a partiality for medical science. He is familiar enough with it not to allow the subject to awe him. He writes as fluently and easily about germ cultures as he writes about real estate transactions.

Associated with Mr. Lewis on the novel was Dr. Paul De Kruif, the author of "Our Medicine Men." Mr. Lewis has a mania for exactitude, and when he undertook to write "Arrowsmith," he secured the help of Dr. De Kruif to authenticate every detail of the medical side of the story. Together they went to the West Indies to study the topography of the background of the plague episode. On the trip, Dr. De Kruif told me recently, Mr. Lewis showed an amazing capacity for work, writing as much as 20,000 words of the novel within a few weeks, besides playing very hard and studying the islands intensely.

The novel, it seems, grew out of a conversation one night in Chicago at the house of one of the editors of the *Journal of the American Medical Association*. Dr. De Kruif was there and he and the editor were recounting some experiences in the medical institutions of the country, showing how difficult was the path of a young man in America who wanted to devote himself to pure research in the field of bacteriology or any other department of medical work. Petty politics, jealousies, faculty rivalries, and all sorts of cheapening influences were at work, they said, to make the weak-willed man shift his devotion from science and push his own personal game for private profit. Mr. Lewis, it is said, sketched out a preliminary scenario of the novel that night, with the promise of Dr. De Kruif's help.

Mr. Lewis possesses the most astounding nervous energy of any writer I have ever come into contact with. He is thin, angular, and wiry. His head sometimes nods and his hands have tremors from highly strung nerves. He can play, dance and talk all night, deliver two lectures the next day, and play again the next night; not just now and then, but week in and week out. He is living in England just now, and there are many indications that he will, like the late Henry James, become ultimately an expatriate. He prefers England and the Continent to America as a place of residence, probably for the reason that he has never been able to feel quite at home in the East, and believes it is no longer possible for him to take root again in the soil of Minnesota out of which he sprang.

THE fiction sensation of the year, both in England and in America, is "The Constant Nymph" by Margaret Kennedy. When it appeared in England it stirred the elder statesmen of the world of letters to such outbursts of encomia as perhaps no modern novelist has ever received. Augustine Birrell, Sir Edmund Gosse, and other venerable critics rushed into print with eulogies of the book, and perhaps for the first time in many moons, they found younger critics in complete accord with them about a book.

"The Constant Nymph" is destined, I believe, to become a classic in English fiction. If Miss Kennedy never writes another book, she has made an undeniable claim to be ranked with Jane Austen and the Brontes. Her novel is absolutely perfect in workmanship. There are pages which few writers can read without envy. Her wit is subtle; her understanding of character is so profound as to be almost miraculous. There is not a figure in the book that is not limned with sympathetic insight. The chief character, Sanger, dies early in the novel, and yet his spirit hovers over the whole tale; his character sways the destinies of every other character. In this

(Continued on page 87)

The Making of Intimate Gardens

(Continued from page 39)

letting his shrubbery stray outside his bounds.

Within these, he has already installed great numbers of wild things from the neighborhood. One may have these wherever one may live, for there are nurserymen who specialize in them. Be it understood that whether purchased, or dug on one's own wild lands, there is little or no economy in their use. You may pay as much for a witch-hazel as for a buddleia: you can buy a weigelia for the price of a common elder. While to "go out into the highways and hedges and compel them to come in" is likely to prove neither easy nor inexpensive. There is hard digging to do in the first place, for the number of tree-roots, shrub roots, and vine roots that a fern will share the ground with is not to be believed, till you have tried to lift it. Moreover, most of these things grow where you cannot drive near them, and the weight of even a fern, with enough earth about its roots to give it a good start elsewhere, is something to be reckoned with. Nursery-grown stock, while not quite so interesting in silhouette as what comes out of our own woods and fields, will answer quite as well for a place not planned definitely, to tie up the "planting and policies" with a wild surrounding country. But whatever the source of supply, surely it is worth while, for the sake of variety and their own beauty, to welcome in your wild neighbors.

European, African, Asiatic, American, — tropic or boreal, — why not have anything about us that we fancy, so long as we can make it grow? Our Colonial ancestors planted out whatever came over to them in the sailing ships, no matter from what port they hailed; hence it is to be observed that the forebears of the things we reckon as most American were, for the most part, immigrants, even as ours were. Nor were our great-grandmothers greatly concerned as to the carrying-out of color-schemes. They might say,

"Blue and green
Should not be seen,"

but none the less they set them, hit-or-miss, together with whatever else should come to hand, all in the one border. Did they think it didn't matter? Howbeit, certainly the outcome of their practice far outran their own tastes in the arts: would suit our own better, indeed, than would the low-toned color-schemes of a period that most of us remember. Let anyone but try it out, setting loud and lusty colors, as of zinnias, marigolds, scarlet sage, and asters, to screaming all together, he shall find them achieving harmonies not only thrilling but distinctly modern.

They could not have done this without some use of annuals. Liking to see their old flowers about them, as well as their old servants through the years, they planted also hollyhocks, larkspur, phlox, clove pinks, and such like perennials, whose absence accordingly accuses a garden of youth. No reproach, that, in these days as regarding matters of thought or of conduct! However in the arts, and especially in architecture, age still makes a stand. And since we build after the fashions of our forefathers, should we not sow and plant our door-yards as with their own lavish hands? Four yards was none too wide for the skirts of a Colonial lady, and they cleared the floor no more than was needed, so they might not soil the hem. My own great-grandmother, I've heard say, put on caps so soon as she was thirty. If one may put it so, it ill becomes an American Colonial house to bob its hair and show its ankles.

Contemporary Reminiscences

(Continued from page 86)

novel Miss Kennedy has achieved a triumph of detachment. The book has everything to recommend it—pathos, beauty, wit, sentiment, romance, tragedy, humor. It is warm with life; the characters are human, each with his or her own definite individuality, entirely accounted for.

Miss Kennedy, I hear, is twenty-eight. Until recently she lived with pious parents in the country, far from the artistic bohemia she depicts. She wrote another novel a year or so ago, but it was a failure. It was unrelievedly drab, I am told, and it showed no promise of the achievement she was to reach in "The Constant Nymph." But, so gossip runs, her family disapproved of her literary activities. They did not like the frankness of her stories, and they did not approve of the sort of characters she chose to depict. They also were distressed that she did not condemn these characters but treated them sympathetically. Then Miss Kennedy packed up and moved to London and in a very short time became world-famous.



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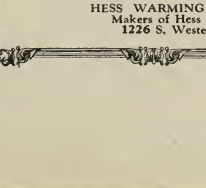
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Illustration shows STYLE-E, a popular design with handy open shelf below.
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Every piece of furniture and every ornamented article in this charming room harmonizes with the exacting taste of a definite period of decorative art. An authentic knowledge of the great historic periods was necessary in order to produce the desired effect.



How simple this room looks! And yet it is a simplicity that the novice could never achieve. Only the practical application of basic principles of the art of interior decoration could have resulted in such subtly harmonious grouping.

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ONE of the greatest of all satisfactions is that of knowing that your own home is a perfect expression of faultless taste.

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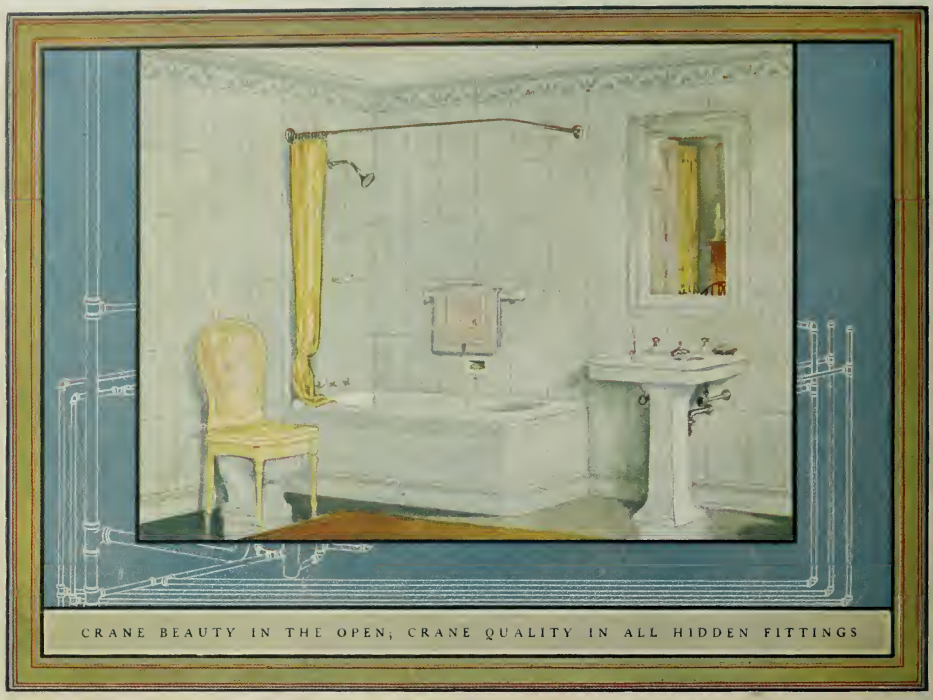
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MUSIC BY MARY HOYT WIBORG—DRAMA BY GEORGE JEAN NATHAN

JUNE, 1925 *Arts & Decoration Publishing Co., Inc., 45 W. 45th St., N.Y., Publisher—Eltinge F. Warner* 50 CENTS



Why do Americans "burn out" and die sooner than other races?

In the "prime of life," between the ages of 30 and 45, more Americans sicken and die in every thousand than in eight other leading white nations. Government figures for the period just before the war prove this.

What is the reason? We earn more and spend more. Eat better food. Wear finer clothes. Live in larger houses. We have more personal freedom and enjoy more comforts than any other people on earth.

Yet, just when life means most to us and its rewards are greatest, health and vitality break down and death comes before its time.

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Look for the Simmons label on any mattress or spring you buy. *The Purple Label* is the most luxurious and lasting mattress made.

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Frank W. Woolworth, Dec'd
known as
"WINFIELD HALL" GLEN COVE, L. I.
to be sold at
PARTITION SALE
by order of NASSAU COUNTY COURT
J. EDWARD DOWNING, Referee

Saturday, June 6th
12 O'Clock Noon, on Premises

THE WOOLWORTH ESTATE, in the pre-eminence of its location, its architectural features and the completeness of its appointments, is an achievement of which the architect, Mr. C. P. H. Gilbert, may well be proud.

Comprises about 18 acres of rolling, intensively improved property, surrounded by substantial, ornamental iron fencing.

The Estate includes the superb residence of white marble and stone in the style of the Italian Renaissance, a large white stone garage, with apartments for employees, several greenhouses and outdoor flower and vegetable gardens; a tennis court and an excellent 9-hole private golf course.

One of the most impressive features of the mansion is a Superb Aeolian Orchestral Pipe Organ, having 75 stops.

A splendidly equipped bathing beach, for the exclusive use of the North Country Colony—of which the Woolworth Estate is a part—is near by.

SOME OF THE ADJOINING ESTATES are those of J. Pierpont Morgan, the Pratt Estates, De Lamar, Maxwell, E. R. Ladew, J. E. Aldred, W. H. Porter, J. C. Ayer, Andrew Fletcher, Thomas L. Leeming, and many others.

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We cordially invite you to come and enjoy "An Acre of Garden". Walk around its flower and shrub-bordered pathways; relax in the coolness that splendid trees and green growing things bring with them.

And while there, inspect the apartments themselves. Having seen them, the notably moderate rentals become doubly interesting.

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The camp contains 4 cottages, 7 other buildings, 2 launches with row boats and canoes.

Private electric plant; purest of water.

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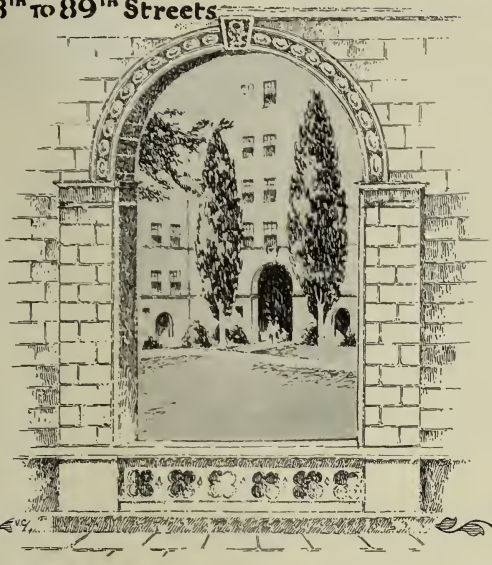
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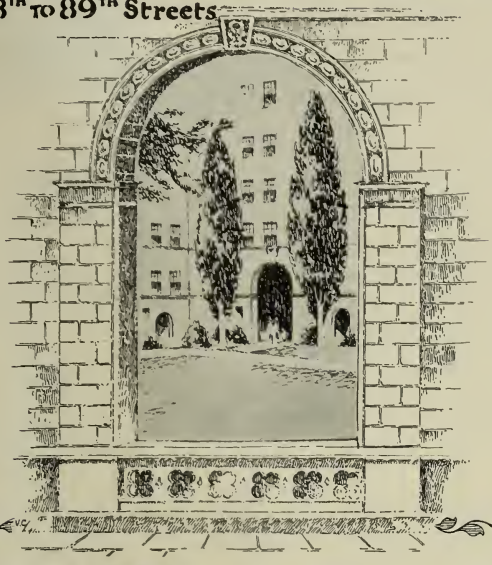
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According to one of America's foremost authors, Charles Hanson Towne, "there is no geographical monotony on Long Island. Indeed, there is every aspect the heart and mind and soul could wish for. It trembles into new beauty with every mile or two. Its red barns and ivied walls whisper of the romantic past; its lakes are lovely blue eyes in its countenance; and on a moonlit night it is haunted by dreams of battles and the ghosts of Indian chieftains.

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Scale model of the whaler "Lagoda," 1840. Length overall, 38 in. Full complement of rigging and equipment. Courtesy of Max Williams

From the Smart Shops

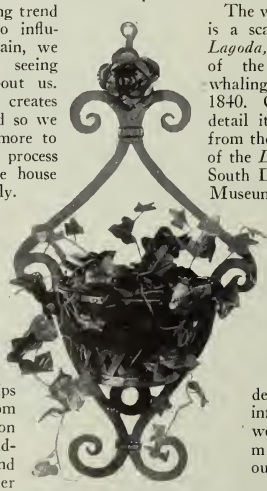
Under the Direction of ELIZABETH LOUNSBERY

SUMMER is upon us and our thoughts instinctively turn to the country and the furnishing of our house. For those who still have this to do, the shops offer a bewildering array of things worth while that are even irresistibly alluring to those who felt, when they closed their house last autumn, there was nothing more required.

The task of completing a house is really never over. Time and the effects of sun and wear determine this. The prevailing trend in decoration also influences us and, again, we become tired of seeing certain things about us. Elimination then creates new demands, and so we start forth once more to acquire, and the process of buying for the house goes on indefinitely.

In wandering about the interesting collection of ship models, shown by Max Williams, one feels the thrill of adventure and the very breath of the sea. Here are miniature ships of all nations, from the Spanish galleon to the British admiralty model and American clipper ship, of later date. An array that will not only arrest the eye of the collector, but intrigue the amateur in its decorative appeal. We have grown to understand what a fine ship model means in the treatment of a room and how, as a unique feature of decoration, it has a charm all its own.

There are also bone models, completely rigged and made by French sailors in English prisons during the Napoleonic wars, and by American sailors, many of whom were men from Marblehead, confined at Dartmouth during the naval raids of 1812. These have been skillfully constructed, supposedly, from the bones of the prisoners' rations.



Wall flower basket of black and gilded wrought iron. Dimensions 14 in. x 26 in. Courtesy of J. A. Lehman

The whaler, illustrated, is a scale model of the *Lagoda,* the most famous of the New Bedford whaling fleet, during 1840. Complete in every detail it has been copied from the plans and model of the *Lagoda* now in the South Dartmouth Society Museum, at New Bedford, Mass. Even the tiny whale-boats, swung from the sides of the vessel, have a full complement of oars, harpoons and whaling equipment and denote with what infinite care the work on these ship models is carried out.

The possibilities of decorative metal work are well exemplified in the productions of Joseph A. Lehman. In these there is a wide range of selection, suitable for any architectural requirement.

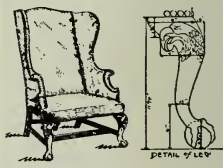
(Continued on page 8)



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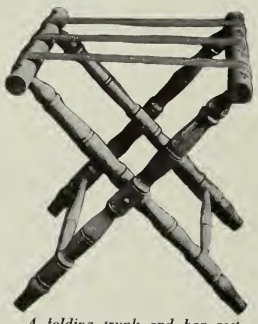
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For the Colonial house or simple country home, candlesticks and lighting fixtures, consistent in character are to be found in brass and in painted metal, and for the Italian interior there are fixtures of hand-wrought iron that cleverly simulate the old Italian work. There are also fascinating adaptations of old and new designs, such as in the wall basket, illustrated, and a variety of attractive flower stands that would serve effectively in almost any setting.

Lighting fixtures in which colored glass and crystals form an important part, are likewise shown here and curtain tie-backs of glass flowers that are irresistibly alluring for window over-draperies.

Country house accessories are also provided, for many requirements, in the articles made by Mrs. Herzog at her "Closet Shop" and in the treatment of closets. Not only does Mrs. Herzog transform a closet from the commonplace and not altogether convenient storage place, to which we have become accustomed, but through her rearrangement and decoration, makes it a really important feature, charming in color and offering every convenience, be it for a man's or woman's individual use—a linen or china closet or the smaller closets throughout the house.



A folding trunk and bag rest for the guest room. Antique ivory finish with painted flower motifs and broad bands of gold galloon. Courtesy of The Closet Shop

The little comforts that go to make up the equipment of a well appointed house, too, are included in the delightful variety of hat stands, coat hangers, decorated folding luggage rests for guest rooms, waste baskets, dressing-table boxes, shoe trees and in the many conveniences for traveling, such as a folding breakfast tray, and a hat stand that folds into an attractive silk bag.

In looking about for the china that lends itself especially well for country use, I found the charming and inexpensive tea service, illustrated, at Sophye Kaften's shop. What could be more convenient to use when tea is served on the porch or the lawn, or after the afternoon game of bridge? The elongated plate, which holds the tea cup, as well, serves the double purpose of saucer and plate and enables one to enjoy their tea and toast, without the necessity of a table or the usual effort of trying to successfully balance two plates. The service shown is a gray and apricot lustre, outlined in black, or it may be obtained in green and maize.

Sets in colored glass for iced tea, and finger bowls unusual in shape and decoration, among which an open lotus flower resting on a plate was noticeable, are also included in the many items displayed together with toilet bottles, vases and brilliant bits of pottery that lend a distinctive note of color in the treatment of a room. In fact, a fascinating array of things that would contribute toward the furnishing of a country house.

At last the kitchen has come

(Continued on page 10)



Two-tone lustre china tea service, comprising 6 plates, 6 tea cups tea-pot, sugar bowl and cream jug. Gray and apricot or green and maize colorings outlined in black. Courtesy of Sophye Kaften

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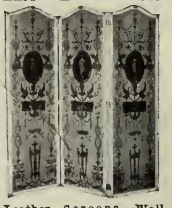
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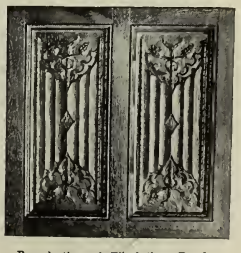
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It is advisable to call before leaving for Europe or on arrival in Paris so that my method of making whatever purchase you may desire can be fully explained.

into its full beauty of daintiness and attractiveness and has been removed, for all time, from the stereotype! If one could but see the contents of "The Kitchenette," one could then realize the possibilities of kitchen rejuvenation and the really lovely effects that can be obtained by painting, in gay colors, the commonplace accessories of a kitchen's equipment.



Hand-painted tin wall salt box, painted in yellow with fruit decoration and kitchen matchbox holder with jonquil motif. Other colors if desired. Courtesy of The Kitchenette

In the same manner as that in which the tin salt box and match box holder, illustrated, have been decorated—namely, with a fruit or flower motif on a cream ground and a brilliant yellow border, so bread or cake boxes, dry grocery containers, spice sets, and cake covers can be treated, and in any desired color or decoration.

An ordinary article, such as an ice pick, is completely transformed with a decorated handle, held in the decorated leather holder, that may be attached to the wall or refrigerator, and sink sets, which heretofore have been strictly utilitarian now may be made to blossom like the rose with their gay flower decoration. Clothes-line holders, stools, chairs, tables, trays, spoon sets with wooden handles, hanging on a rack, covered glass cereal jars, boxes of all kinds, and even the garbage pail may be glorified.

To further enhance the beauty of the color scheme, which may be carried out in yellows, blues, rose or greens, the shelving or shelf edging may be decorated to correspond and the curtains be made of gingham or plain material of the same coloring, likewise the embroidered towels and iron and pot holders.

All may be transformed by the magic of color.

There is no gainsaying that willow or woven reed furniture, for summer use offers something that no other furniture can give. Painted chairs, tables, beds and dressers, it is true, have become an important feature in the furnishings of the average country house, but for comfort and durability we are bound to turn, for both inside and outdoor use, to wicker.

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Horseshoe type armchair of stick willow, painted apple green with black and orange bandings. Linen covered cushion to correspond. Woven round reed, rubber-tired tea wagon with pockets for silver and linen and compartment under removable glass tray. Any color. Courtesy of Grand Central Wicker Shop, Inc.

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"Whitetailed Deer, Walking"—Grace Mott Johnson, sculptor

JUNE, 1925

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Beautiful side wall of a modern California home. George Washington Smith, Architect. The charm of this architectural detail seems to rest not only in the exquisite simplicity of design, the right proportion of doorway and window, the appropriate little wrought-iron balcony; but the crowding up of the rich planting about the base of the house and the fine patterns of trees and shrubs made by sunlight and shadows on the wall of the house

Arts & Decoration

The Modern Note in Houses, Gardens, Society, Theatre, Music, Books

VOLUME XXIII *June, 1925* NUMBER 2

A Promise of Our Architectural Future

The Revelation of the Recent Exhibition in New York

By MATLACK PRICE

Illustrations Made from Actual Exhibits in the Architectural League of 1925

OF the recent exhibition of architecture and allied arts in New York it seems difficult to write without resorting to superlatives, because the showing was not only large in size and scope, but large in its reassurance and in its promise. In its scope it ranged from the planning of a room to the planning of a city and its environs. And the general high standard of excellence in the different things exhibited told in no uncertain terms that design in America is in good hands, and that there need be no fear that either radicalism or complacency will jeopardize the fabric of our architecture and allied arts for a generation to come.

From the daily press, during the exhibition, one got the pronouncement, perhaps more terse than modest, that "American Architects Lead the World." This seemed, besides being both frankly and rankly journalistic, somewhat ungracious to the many European exhibitors, and also it seemed, in all probability, inaccurate in fact. It is just such complacency, I felt, that has always kept this country from attaining any real place in the art of the world. Here, however, was an exceptional chance to make an unprejudiced comparison, because American work, chosen by our own architects and industrial designers as being their best effort could be seen beside a variety of European work similarly chosen, by its authors, as their best effort.

It would be absurd to suppose that the architects of Sweden, France, England, Germany, Russia, Hungary, Spain, and several other countries would miss this opportunity to send their best, and while many great architects in these countries may not have been represented at all, the estimate could only be made in this instance from the exhibits that were actually sent.



"Door of the Golden Age," designed by Ferrobrandt, Inc. The panels are wrought iron and the central motifs solid bronze



The main salon in the Architectural and Allied Arts Exposition which was arranged and decorated by Howard Greenley

Never greatly impressed by the kind of spread-eagleism, journalistic or otherwise, that shouts "We are the best," I went over to the exhibition pre-disposed to find all manner of high merit in the current European architecture, and found instead not any particular from which our own architects could derive anything but damage and certainly no benefit.

While our own architecture is built on early precedents gleaned and compounded from the old architecture of many European countries, these countries today seem to have forsaken their own architectural birthright and strayed far afield in a restless search for novelty and "expressionism." England and Canada are exceptions to this, but the others have shown no appreciation of the modernizing of their own native styles in anything like the way in which we have modernized our Georgian Colonial. We, for instance, are doing far better modernized Spanish houses in Florida and in California than the Spanish architects are doing in Spain. The exhibits from Spain included a little rather queer Gothic (not even Spanish Gothic), some half-hearted Classic and some un-Spanish and, unfortunately, unattractive country houses.

While the architecture from Sweden was interesting, it seemed rather bleak and somber, though to nothing like the degree of the Russian exhibit. An architect of the present regime was represented by a large drawing of his concept for a "Capital for the Soviet Government at Moscow"—a dreary building that looked like nothing so much as a rather pretentious jail, and not even a well-designed jail. Our own late Bertram G. Goodhue could have done one that would have been splendidly dignified, at any rate. Also, from Russia, there was a design for a villa, but it looked far more like a boat-house, and not even a well-designed boat-house.

As for Germany and Austria, both have gone mad over "expressionism" in architecture, as they have in painting and stage sets. "Expressionism" is all very well as a catch-word, but what do these things express? Expressionism, I gather, is the "last word" in art, as, indeed, it may well be, because a step further in the same direction would be chaos. The architectural expressions of expressionism seem as unwholesome and as impermanent as fungi, with dissolution setting in even before full growth is attained.

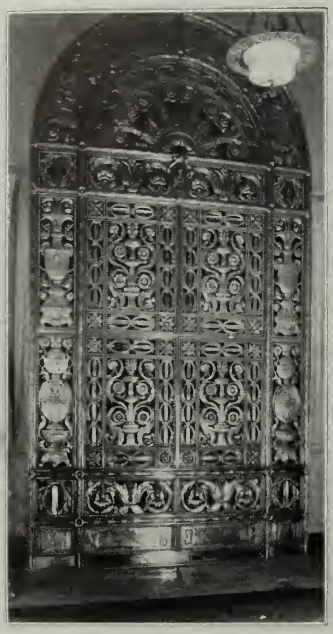
It would be a more agreeable task to speak highly of these things, as it would have been a more pleasant adventure to have discovered, in these sendings from Europe some new and fresh inspiration. And, perhaps, more unkind than any of the foregoing observations would be one to the effect that the modern French country-houses at once reminded me of the pre-war German country houses of the "model villages." Too bad, and it all comes from a failure to appreciate and develop the thing they already had at their elbows—the farm houses and smaller chateaux of rural France. Mellor, Meigs and Howe, of Philadelphia have made far better use of French small house precedent than the French appear to have made.

Mexico, as might be supposed, is emerging from an unsuccessful struggle with the old Beaux-Arts type, and producing some fair things in the ornate phase of Spanish Colonial called Churrigueresque. The dawn of Mexico's architectural tomorrow will be found, perhaps, in the revival of Aztec architecture and decoration—provided that there are architects and decorators capable of revitalizing an archæological style. There were evidences of a real effort in that direction in some of the photographs in Mexico's exhibit—but so far I have seen no re-creation of the Aztec in Mexico so good as the fountain in the patio of the Pan-American Building in Washington, by a firm of Philadelphia architects.

The impressive thing (if there were only some way of saying it within the compass of modesty!) is that we are not only achieving a remarkably fine architecture of our own, but constantly beating the other people at their own game, whenever a stylistic requirement calls for a special thing. In this, however, let us except England, of which more in a moment.

The Canadian exhibit showed a variety of work that seemed strangely like the things we are doing here in "the States"—far more like American than like English architecture.

Italy appeared to be content to rest its case on a great rendering and some photographs of the Victor Emmanual monument—a magnificent thing, unquestionably—like the ultimate dream of a Beaux-Arts competitor come true. I have often tried to determine exactly why this ultra-



Pierced bronze front door for the Elks National Memorial Headquarters Building in Chicago. Designed by Edgerton Swartwout and executed by the Gorham Co.



A genuine Louis XVIth room imported and set up by William A. Baumgarten & Co., a country type of French room with precious possessions in the way of four antique Louis XVth chairs



An early 17th Century Jacobean room paneled in carved oak recently purchased and removed from Moat Hall, Shrewesbury, England. The arrangement of room, with its fine antique furniture, made by Charles of London



Composition plaster makes the beauty of this room. The walls are antique hand-finished plaster, even the beamed ceiling is made of plaster to imitate wood of the Elizabethan period. The mantel with Gothic feeling is artificial limestone, antique finish. Courtesy of Jacobson & Co., in collaboration with Jacobson Mantel & Ornament Co.

classic monument seems to just miss being great. Perhaps it is because it at once suggests an idealized *projet* drawing rather than a real building. It has that curious quality of unreality that at once assails the mind in looking at a drawing of a complete restoration of the Greek Acropolis.

In China, certainly, they will do well to adhere to their native style. Ancestor worship, in this case, will also serve the cause of architecture, and the Far East is at its best when it discovers that its borrowings from near-West ideas lead usually to grotesqueries. The Japanese man with kimono and derby hat is as sad a sight as the modern French opera house in Tokio (if there is anything left of it now), and the Chicago architect, Frank Lloyd Wright, built a better modern Japanese building when he built the Imperial Hotel in Tokio than any Japanese architects, graduated from Western schools, could have thought of.

In the English exhibit there was the usual evidence that the mantle of Inigo Jones and Christopher Wren has not fallen on any modern British architects who seek to design a classic building. Some element curiously heavy and even pompous seems to get into their monumental buildings. It is unfortunate that the showing for England was not made up mainly of English country houses, for there is a field in which, with a very few exceptions, our American architectural resourcefulness has never even come near equalling them, let alone beating them.

Whether or not in recognition of this, the gold medal, the highest honor awarded by the American Institute of Architects, was given this year to Sir Edwin Landseer Lutyens, greatest of all English country house designers. A showing of a hundred examples of his work would have excelled in interest and value five hundred examples of some of the things exhibited, excellent as the whole standard was. Lutyens, in England, has long been the dominant figure in country house design that Lindeberg, in America, has been for the past fifteen years or more.

ARCHITECTURE IN, OF, AND FOR AMERICA

In no past architectural exhibition have the architects of this country made such a distinguished showing, or given serious-thinking people so much real reassurance that this most important and inclusive of all the arts is in the hands of able, conscientious men of good taste, high ideals and vigorous spirit.

They are not only designing defiant towers against the sky, but small, pleasant houses for people to live in, against little gardens and lawns. And it is not to be said at this moment in which they are more greatly serving or more signally making their profession a part of contemporary civilization. Their towers are seen and admired from overseas; their small and pleasant houses are to be lived in by every one of us—even when we are so close to the towers that we cannot even see their massive profiles in the sky.

Of all our builders of towers, well-earned honor went to Arthur Louis Harmon for the Shelton, which future critics will rate (even though contemporary critics be discounted) as one of the finest architectural achievements of the age. It is no trivial achievement to rear a great tower into the air and so design it that it is at once dominant and subtle, vigorous and refined, arresting and reposeful. It succeeds in exactly the particular in which modern German architecture fails. It is essentially modern without being at all bizarre and tremendously powerful without being heavily brutal. It is far greater, architecturally, than any such meaningless name as "expressionism" could possibly make it, and for sheer majesty it has not been matched in Europe since the building of the cathedrals.

Our architects here acquitted themselves well in the large and important buildings shown in this exhibition. Some are in the vigorous but well-ordered modern spirit of the Shelton, others in a definite rendering of classic precedent, yet the modern buildings are well studied and organized in their

(Continued on page 62)

Bax, Berners and Bliss

Poet, Humorist and Painter in Music; Three English Composers of the Modern School

By MARY HOYT WIBORG

THROUGH the far-heralded records of modern music, France has again emblazoned her trail upon the arts and "chanticlered" the names and fames of "Les Six" upon an eagerly épatéd public the world over. Italy has been even more fortunate in the breadth and scope of her modern composers—with such men as Respighi, Malipiero, Pizzetti and Casella to reckon with—while Spain with De Falla and Albeniz stands foremost of all.

But where is England in this flow of musical output and what are the names of the younger generation that should be as current as those of other nationalities amongst us? Sir Edward Elgar, Vaughan Williams, Granville Bantock, Frank Bridge, we know, though not enough of each or of their works or of the latest constellation, Gustave Holst, whose symphonic poem "The Planets" has only been performed, to my recollection, but once or twice in the cities of New York and Boston. But even these men are of past years, fame and acclaim, and today we must look for what will bring tomorrow's musical contribution in the creative field of England's art.

In the three following men of the younger school, alas too little, almost unknown, in American concert halls, Bax, Berners and



Arnold Bax, an English composer who is evoking much interest

Bliss lie golden opportunities for the development of any creative music. So that this short appreciation and summary of their past achievement may focus the searchlight of what to await in the future years from the inspiration of these three young Englishmen.

Arnold Bax has already made a lasting imprint for his genius by the texture of his work and the quality of his sensitiveness in his use of harmonic materials. The very titles of his music will give sidelights of the moods and sources of his inspiration and the eerie spell that seems interwoven throughout his themes in the touch of magic and dim unreality of his muse, "Nereid," "Dream in Exile," "Winter Waters," "A Mountain Mood," show the poetic quality of his thought and trend of feeling. There is a curious parallelism in many young Englishmen of today to that sylvan dream of life and bent of mind of the Greeks and the Grecian lightness and myriad-hued touch upon the arts. A spiritual quality of beauty in line of sculptural design or tonal exotism, which their Gallic-Latinized neighbors have rarely today achieved and is more allied with the Polish-Northern mysticism, in depth of inspiration. The very instruments that Bax uses stamp him again the poet in thematic conception, which seems based upon the same fine quality of feeling. His "Elegiac" for flute, viola and harp; Trio, for piano, violin and viola; or, again, in his songs, "Folk Lore Tales," "Celtic Cycle," "The Fairies," "Magnificat," after a picture by Rossetti; "Gold Gwendolen," further carry out the theory of the legendary sources for his musical themes. The further works are "His Fatherland" for tenor solo, chorus and orchestra, "Moy Mell" for two pianos, "Christmas Carol," and "The Enchanted Fiddle," two songs which have been recently performed upon concert stages in London, Melbourne and New York.

But to summarize this brief outline of the achievement of this young poet musician in eager anticipation of his work of the future, I must quote the London critic, Dunton Green, in his review of new music recently performed in England, who gives to Arnold Bax's last work—his sonata for piano and viola—"the tribute of being the only considerable British work submitted to me. It belongs to the category of music born for folk-song, whether original or invented, as so many of Bax's compositions, and the melody which serves as its motto is in many ways singularly entrancing.

Gerald Tyrwhitt, Lord Berners, is a composer of quite a different school and has made an irresistible fund of humor the basic theme of his musical sources. He is the one contemporary humorist in music, and though to the layman it would seem an extraordinary background to draw inspiration from and to portray harmonically in any recognizable form, yet he has thoroughly achieved his purpose. The methods he uses to disclose this characteristic wit throughout his compositions are a wide and seemingly impossible breach in harmonic construction—a startling use of an unaccustomed sequence of accidentals and a sudden unexpected drop or rise in tonal line. These, and the accent upon words in certain songs, throws the grotesque weight of a discord accompaniment full upon the singer with the ensuing ridicule of sound. To name a few of his songs: "Fragments Psychologiques" in three pieces: "La Haine," "Le Rire," "Un Soupir," and again, "Trois petites marches Funebres." 1. "Pour un Homme d'Etat"; 2. "Pour une Tante à héritage"; 3. "Pour un Canari," prove by their very titles the possibilities of his salient humor, while "Three songs in the German manner" show the mock ponderous style of the typical heavy Teutonic sentimentality. His three songs, "Lullaby," "The Lady Visitor in the Pauper Ward," "The Green-Eyed Monster," plus "Rio Grande," "Theodore the Pirate King" and "Dialogue Between Tom Filuter and His Man" give further demonstration of the far-reaching laughter of his themes. Lord Berners, however, also carries his work into wider channels of humor and technical ability. His piano sketch "Poisson d'or"—piano duets "Fantaisies Espagnols" and three pieces "Chinoiserie," "Valse Sentimentale" and "Kasatchok" have also been orchestrated with full orchestral scoring.



Lord Berners, a composer of note in England

His "Valses Bourgeoises", in titles of "Brilliante," "Caprice" and "Strauss, Strauss et Strauss," further give scope to his abundant vein of ridicule.

In vocal dimensions an opera bouffe in one act after the story of Prosper Merimée's "Le Carosse du Saint Sacrément," a witty anecdote in the life of a Spanish Cardinal, which would ensuingly appeal to the humorous sensibilities of Berners, as thematic material for operatic scoring. This work was performed last spring in Paris and will, I hope, one day ere long find its way to our own shores, where the compositions of this artist are as yet far too little known or appreciated for the art of humor in music he has made so characteristically and indelibly his own. Subject matter is unquestionably his donation towards the modern art of this generation.

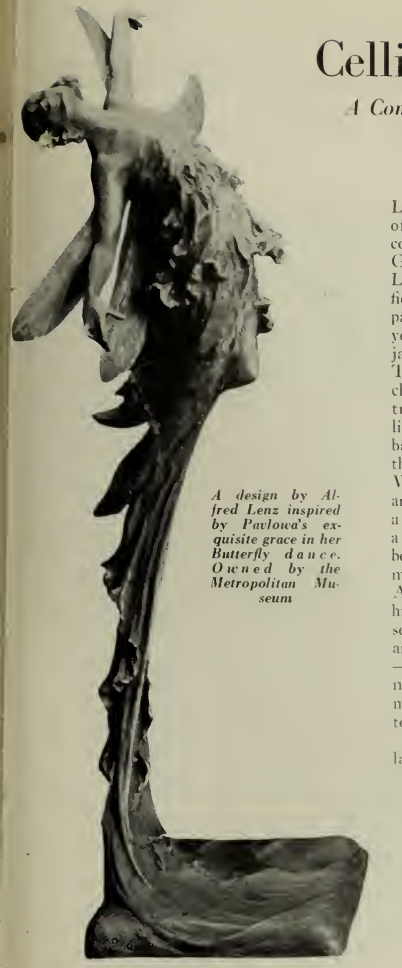
As in the case of these two past composers and so many creative musicians, one cannot somehow envisage them upon the concert stage. With the mental absorption of their labors, walks in general, hand in hand, an inhibitive shyness or lack of virtuosity which precludes any personal rendering of their own works or outward display to their audiences of their real personalities. So, happy is the composer who as a trained pianist, can bring himself visibly as well as orally before his public. Such is Arthur Bliss, known for his ability as a virtuoso as well as a composer, and already a performing, well-known artist in our midst. As Bax and Berners can more or less be summarized as poet and humorist in music, so Bliss, in an appreciative vision of his characteristics, could well be termed a painter of harmonic fabrics. To this title he has no doubt further loaned himself by the quality of his musical thought and again the

(Continued on page 72)

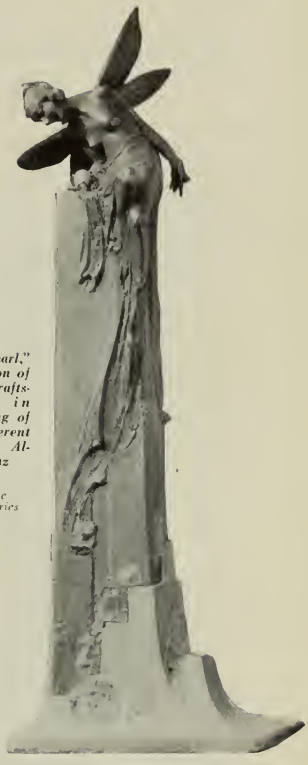
Cellini and Alfred Lenz

A Comparison of the Work of Two Famous Craftsmen

By F. NEWLIN PRICE



A design by Alfred Lenz inspired by Pavlowa's exquisite grace in her Butterfly dance. Owned by the Metropolitan Museum



"Orchid Pearl," an exhibition of exquisite craftsmanship in the handling of five different metals, by Alfred Lenz

Courtesy of the Ferargil Galleries

FANCY the crude furnace of Cellini, and the busy apprentices that marvel at the master's knowledge, and worship at his casting. Dwell for this moment in olden days, then the spirit of elaboration thrilled with personal genius, and each cut stone or moulded metal came after a tortuous labor, quite individual, making the maker and the work of art in one, part of each other, all for applause of the King. So we now speak of the sculpture of Alfred Lenz, the jewelry of our art, and the only art of jewels today, an echo harking back to guilds where artisans worked, and machines were only nightmares. Days of energy and inspiration, the good thing sought, where bronze and silver and gold were wrought and cast, to use its beauty and its charm, profit living with gayety, art growing from long labor, long labor in love and dreams and hopes, beauty attained.

Alfred Lenz was born in Fond du Lac, Wisconsin, in 1872, by the southern end of Lake Winnebago. One of the six children of Fred Lenz and Selam Roehr, who had come to this country from Berlin and Jena, Germany, long ago (1850 and 1861). The Lenz family for generations worked in the field of the liberal arts as cabinet makers and pattern makers in foundries. At eighty-eight years of age grandfather still carved with a jackknife interesting ornamental woodwork. The blood of ancient artisans was in all the children, one brother an architect and illustrator, another an artist. To our sculptor, life was first an angry sea that tossed his frail bark here and there, giving him schooling only three months of the year. First at Appleton, Wis., he worked at the bench as a jeweler and engraver, then 1889 to Milwaukee as a full journeyman engraver, and then in 1892 a full mastership, chasing, enameling, embossing, repousse, modeling, die sinking, mastering trade after trade, yet uncontent. And as fate meets us all, so at this time into his life came the father of Karl Marr, who, seeing some sketches by Lenz, encouraged him, and exhibited his efforts to the sculptor Loehr —carvings in gold and silver, sketches of ornament, for Lenz saw now for the first time modeling in clay and wax, and determined to work in them.

In Milwaukee he studied, and first enlarged a bust of Beethoven from a small plaster cast. Sculptor Loehr enthusiastic recommended that it be sent to Munich. Lenz did portrait busts, the Rev. Titsworth, bought by the ladies of a Milwaukee Church. Next we find him at Gorham's, New York, and making progress as an engraver, then to Europe, to London and to Paris (1893), only for four months and, money, his Waterloo, he goes back to London, works for five dollars a week as improver at "heraldic" engraving. Back to Chicago at $25 a week, to San Francisco at $35 a week for two years, a much-sought-for workman, designing silver and jewelry, modeling, finally to give up engraving and come to Marcus of New York as designer of special jewelry.



"Star Dust," an accomplishment in craftsmanship which won the Avery Prize for Alfred Lenz at the Architectural League of 1925

The great Columbian Exhibition at Chicago at just this time, and later the mid-winter Fair in San Francisco, contributed immeasurably to the young man's aims in the world of art when he designed their medals. In the West, a keen enthusiasm over Oriental art developed in his mind an ambition, which later bore fruit in his efforts toward evolving out of primitive American Indian art and symbolism, an American style of ornament that would have its roots exclusively in the soil of the Western Hemisphere.

His work in the Southwest among the Indians, and later his work in Mexico, studying at the National Museum of Mexico, and at the various famous ruins, Mitla, Xochichacales, and the great Pyramids, brought into his possession a rich store of material for his pet "American Ornament" dream.

From the West he brought a curious love of Oriental, aboriginal, art symbolism, the Aztec-Egyptian-American Indian. Alfred Lenz had the age-old dream of adapting native American art to modern use, that is, he contributed his efforts toward creating an American style of ornament, based on American Indian symbolism. To be sure Lenz found exclusive basic material for ornament in the West and Mexico. He later traveled in the Southwest, and lived with the Indians of the desert, The Feathered Serpent of the Aztec, or the black and yellow, red and white, the Seasons of the Aztec Moon and Sleeping Eye, visited the ruins of Mitla, great pyramids of the Aztec. Found this art conflicting with European Asiatic African arts.

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From California—Modern Domestic Architecture

Selected as Significantly American in the Recent Architectural League Exposition



George Washington Smith, Architect

Entrance detail of a recently built California house in which Mr. Smith has achieved an effect that is at once original, personal and distinctively American

From Long Island—Modern Domestic Architecture

Selected as Significantly American in the Recent Architectural League Exposition



Frank J. Forster, Architect

Detail of Mr. Forster's own home at Great Neck, which is an important example of a definitely American type of architecture, yet showing frankly acknowledged foreign inspiration

Harrington Mann's Famous Portraits of Delightful Children



Elizabeth, daughter of Mr. Messmore Kendall



Lady Pamela Smith, daughter of the Earl and Countess of Birkenhead



Marie, daughter of Mr. and Mrs. Stevenson Scott

Pam, daughter of Mr. and Mrs. Harry A. Sharpe



Tommy, son of Mr. and Mrs. Joseph B. Thomas



These paintings of children were all shown in Harrington Mann's exhibition this past season at the Duveen Gallery in New York

Artists' Gardens

Their Temperamental Ways

By ADALINE D. PIPER

ARTISTS' gardens are like willful children: they grow as they please, in spite of the gardener's care. As long as they are paintable, as long as the colors harmonize, what matters it if the larkspur chooses to spring up amongst the poppies or the marigolds obstruct the very pathway itself?

One artist I knew climbed to a perilous position on his neighbor's roof to plant lichen, so that his eyes might feast on the grey green pattern; and still another planted the crevices of a disused quarry with iris and snap-dragon at great risk to life and limb.

Gardening is no tame thing when carried on in such spirit, and should you make a collection of artists' gardens I feel sure they would hold more for you than the studios themselves.

There is a certain illusive quality in the unexpectedness of an artist's garden and in one where I may wander at will, I surprised a nymph playing by a fountain. The artist concealed behind a large canvas painted the wild young thing with such absorption that I passed by unnoticed.

Transplanted from Sicily at Easten Point, Gloucester, is a garden so perfect in its setting round a disused quarry with its happy name of Latomia that I marveled at its old world charm.

Where is the studio that could so inspire an artist? There the pictures were before you on all sides; from the terrace with its stone steps leading to the clear pool in the rock below that mirrored the pink loveliness of the plastered house, to the garden with its old tiled and white washed walls, its irised paths leading to color harmonies and the murmur of the sea.

Freddie Freisike painted in a garden outside of Paris, his models with their gay draperies and smart parasols vying with the flowers in the borders. And in a Southern city A. Worthington Ball on her roof garden and in her walled garden where espaliered figs pattern the wall with deep cut leaves, finds a setting for an Italian girl, or a blue-eyed Dutch peasant.

Her garden is Dora Murdoch's only studio. It is in a densely populated city street. One enters from an old square hall to its trim borders and bricked paths. A vine trellised arbor with tables of French green on a grass carpet, the high old walls shut out the world and hold within its heart golden day lilies, purple Canterbury bells, prodigal peonies and dainty columbine—indeed all the sweet darlings of a country garden flourish for this artist's delight.

Sir Jas. J. Shannon, the court portrait painter, had his garden studio in the city of London itself, and there, on a visit in the springtime, I found, shut out by high brick walls, a garden as green and alluring as though it were in the seclusion of the country. The grass was wonderfully green and tender, but my eyes were caught and held by a circular pool by which grew a magnolia tree in full flower. The silver tinkle of the tiny fountain brought the feeling of sylvan quietness that made me forget London, and the shy English twilight made the old brick house glow with a warmth that was a welcome which added to that of its genial host. We had tea among the flowers that grew in profusion at the back of the house. A row of parrots on perches screamed for tea like well brought up English birds and added a note of tropical color that was very charming.

Later, in the studio, the paintings of the garden appealed to me far more than those of the English beauties painted in the studio, and one of the artist's daughter Kitty, by the pool with the magnolia tree in full blossom, takes place with me as the artist's chef d'oeuvre.



"Schuil-en-Berg," Holland, the garden of the late George Hitchcock



Photographs by Adaline D. Piper

A picturesque garden in Greenwich, Conn., where the charm of the presentation depends largely on the sculpture and the finely handled masonry

Far away in a little village on the North Sea is the garden of Gari Melchers, that great American painter. One enters the charmed spot from the dining-room of China Dutch blue and white Shasta daisies and larkspur; ragged robbins and Madonna lilies continue the color scheme. The garden is surrounded by a brick wall, against which are trained the peach and plum trees. The borders are orderly as everything must be where live the tidiest people in the world. A pansy-edged path leads to a leafy arbor where the famous painting, now owned by the Luxemburg, was painted. His canvas, bought by the Metropolitan Museum, was also composed here, and a mother and child which received the place of honor wherever exhibited, took for its color scheme the russet and gold of the Autumn garden, the tiny baby lying like a tender bud of Springtime in the lap of Autumn. A gem of garden furniture under a twisted tree, gives a distinctive note of color, for the artist rejoices in the possession of an old carved cheese press which does duty as a bench, and here the tea table is spread. It is of the same Dutch blue that Mr. Melchers loves and the carving at the back is rich in wonderful hues. Tea in this lovely spot is truly a feast of color and when the blue-eyed maid in her winged cap bears a Dutch brazier with its burning coals and polished copper kettle, tea

takes on the nature of a very real feast indeed. Mr. Melchers is a realist. He does not strive for effect. Simplicity, directness, pure color, sincerity are found always in his painting and are equally characteristic of his garden.



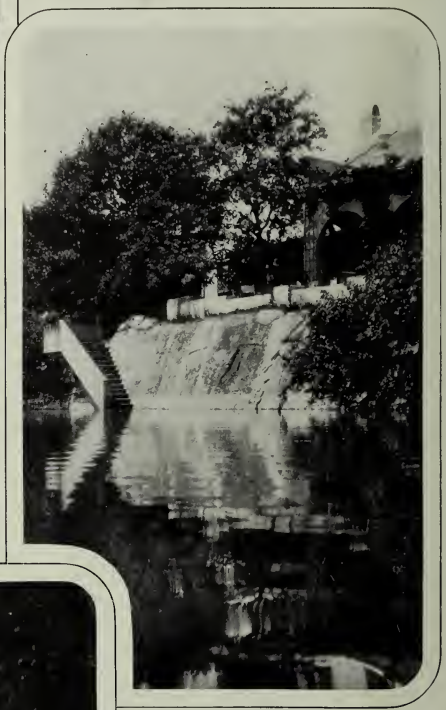
(At the right) The Poppenheim garden in Charleston, S. C., with its most artistic fountain and old concrete bordered pool, with its fine planting of flowers and glimpse of stately home beyond

(Below) This garden with its beautiful pool and rich ornamentation, with its fine old recessed porch and splendid Ionic columns is a part of the famous Thomas estate in Augusta, Ga.



A poet painter, a romanticist, the late George Hitchcock owned a garden that lives as a beautiful memory to all those who wandered down its flowered-bordered ways. "Landscape Land," as Holland has been called, has lost its radiant interpreter; but his paintings and the deserted garden speak eloquently and perpetuate his love of the beautiful.

A pretty fancy that Eve named the flowers in the Garden of Eden reminds me that this garden was planted long ago by the artist's wife, and although he enjoyed and painted the fruits of her labor, she it was who made this garden of sentiment. Its charm lay in its unexpectedness. It was a garden of enchantment from the gate with its sentinels of brooding lions up the roadway with its fan-shaped chestnut trees, by the low, brick house with its diamond shutters of green and white, twined with a golden rose, on past the studio with its low door over-arched with a wealth of roses, glancing down to the right where a dark pool such as Peter Ibbetson filled with fancies, lured you with promises of adventure; and hiding in the bosky green a vine-wreathed figure of a cupid standing ankle-deep left you wondering how you could turn your back on him for anything beyond. But you wondered no longer when under a winding green



A beautiful, mysterious garden built around an old disused quarry, now filled with water. The house seems a continuation of the rough stone banks of the quarry and the suspended stairway seems to lead from one mystery to another

lane you gazed out upon an endless reign of flowers. When I try to describe this garden it seems an impossible task, as though it left its color, but not its form. I knew it was the first garden I loved. I knew it made me care for all other gardens, however simple. but when I try to tell of masses of fresh, pink poppies, of carpets of purple pansies, its arbors of roses white and pink, its walls fringed with gray-green willows, its coral phlox and lavender, the fever few and lanes of fox gloves and spikes of delphinium, hollyhocks—primrose and purple-black—growing so high as to peep over into the smiling fields beyond —I find I have no words to make you love this garden as I had hoped you might. Here the artist gathered his inspiration, giving to the world a vision glorious. His was a golden vision of pure, radiant color. He was a painter of sunlight, of a country carpeted with tulips and hyacinths, beribboned with canals in which is mirrored the elusive blue of the Dutch skies—an American, singing a song of color in the country of his adoption. Flowers and fair young faces, Madonnas and white-capped peasant girls, always among the flowers. as if youth and flowers grew up side by side and each a complement to the other's loveliness. Throughout his work Gari Melchers reveals a love of nature in her gentle moods.

Painters, Dancers, Authors in Paris

Madame Romaine Brooks Figured Most Significantly at the Paris Independant Show

By ALLAN ROSS MACDOUGALL

ALWAYS in Paris the Salon des Independants is the harbinger of Spring. Always, too, it has a multitudinous air, for any amateur artist with the price of membership can have his works hung alongside those of the contemporary masters of the arts. This year in the 36th Salon called Independant there are 1,750 artists of every conceivable race and school showing 3,500 works! To see them all faithfully requires an excellent pair of legs, an untiring eyesight and naturally an unfailing sense of humor. Nevertheless it is worth it.



Ida Rubenstein whose portrait by Madame Brooks has made a sensation at the Independents

It must be admitted however that this season there is nothing very startling in all these kilometers of decorated wall-space. We are far away from the heroic battles waged round the principles of the Impressionists and the Cubists. What *is* startling is the number of bad imitators of Picasso, Dunoyer de Segonzac, Orthon Friez, etc., and the absence of these men and many others in the first line of modern French Art.

As usual there are battalions of nudes of both sexes. Nudes reclining, sitting, standing, reading, draped about pianos or other heavy pieces of furniture, in ones or twos indoors or companies by the sea. Not one note of the nude gamut is left out. Lagging behind in number but gaining in importance come the still-lifes, the landscapes and the figure studies. Of the latter there are several worthy of attention. One is *"The Port"* by Yves Alix, the Breton painter whose work is much sought after these days. This panel, destined to hang in the hotel of the village of Treboul in Brittany, with its view of the little harbour where the fishing boats with glowing sails ride at anchor and the groups of gossiping fisherfolk, is as refreshing as a breeze that blows over Brittany from the wide Atlantic. A very distinguished and vigorous work; a harmony of effective blue and red tones.

Another study that merits attention is the single work sent in by Frank Morse Rummel. It is entitled "Personæ." Rummel's work is already known in America and England, but the present study is quite different from anything previously shown. Up to the present he has painted almost exclusively the Basque and Norseland peasants. In the present canvas—or rather wooden panel, for he paints only on specially prepared wood—Rummel portrays in a freize-like group several men and women in modern evening clothes. A tour de force and the arresting work of an artist of exceptional talent and technique.

Mention must be made also of one of the works exhibited by Luc Albert Moreau. This young French artist is one of the few contemporary painters who know how to translate a boxing match to canvas with skill and dignity. His present work, showing a boxer down in the ring after the knock-out blow, is very fine in its simplicity and its conveyance of the emotion of the moment. There are others, many others, French and American and Slavic, that I might mention but a bare list of names means nothing and there is not sufficient space to go into detail about their work. So let us out and away from the Independants of the Palais de Bois to *the* Independante who is exhibiting at the private hotel of Jean Charpentier.

By Independante I mean Madame Romaine Brooks who is showing a large and important collection of her old and new canvases. Romaine Brooks is an American. She is also one of the few American artists decorated with the Cross of the Legion of Honour for her artistic work. And finally she is one of the very few American artists who can boast of having three pictures in the permanent collection of the Luxembourg Museum. One of the three, a portrait of "Gabriel D'Annunzio as Poet," is especially interesting. It is matched in the present show by a larger canvas of "Gabriel D'Annunzio as Warrior" which shows him in uniform with an aeroplane in the background. Among the other eminent continental personalities whose portraits are shown are the Duke of Alba, Natalie Clifford Barney the Amazon of Remy de Gourmont, Jean Cocteau, Paul Morand, Princesse Lucien Murat, Duchesse de Clermont-Tonerre, and many others.



Madame Romaine Brooks, portrait of the hour in Paris

One of Madame Romaine Brooks' sitters—there are two studies of her in the exhibition—is Ida Rubenstein the dancer. For the moment she is very much in the limelight. A few weeks ago she created and danced at the Paris Opera the tone-poem "Istar" by the master Vincent D'Indy. This vivid work founded on an ancient Chaldean legend by the late Leon Baskt was the last work for which he designed in his superb manner costumes and decors. Although it barely lasts twenty minutes Madame Rubenstein manages by her faultless ballet technique and her extraordinary mimetic art to raise it to the height of a choreographic *chef d'oeuvre*.

The appearance of Rubenstein since her early triumphs with the Diagileff Ballet Russe

(Continued on page 74)



D'Annunzio has also been painted by Madame Brooks. This portrait hangs in the Luxembourg Museum, Paris

Appropriate Environment for Antique Chests

Showing How Much More Significant a Beautiful Chest Is With Harmonious Surroundings

By MARY H. NORTHEND

OFTEN the charm of an old chest lies in the study of its design and carving, for the cabinet-makers of early days were masters of their art, taking great delight in creating unusual and artistic chests in sympathy with the decoration of the room. These, when placed in front of paneling, developed a picture in wood effects that were intimate to the beauty of the castles or manor houses of that period. From mythology, history, or classics, they drew their inspiration, often centralizing or accentuating some special feature, thus making it the keynote of the design. Those were the days when artists and craftsmen worked side by side, the former glorying in the fact that he was associated with a master who possessed complete technical skill. This caused him to put his heart into the spirit of ornamental detail. It is a well-known fact that even Holbein willingly gave one of his best originals for this purpose.

Greece, Egypt, and the far away lands lent their motives to inspire new features, resulting in the use of conventionalized flowers or garlands, disciplined into a pattern which, when completed, displayed a trained artistic talent, a refined fitness in the form. All the favorite woods were employed, rosewood, satinwood, walnut, mahogany and cedar, each one fitting for the hand-tooling of designs often depicting the Tudor rose, fleur-de-lis and lovers' knots.



Fine chest of the Colonial type with a Constitution mirror placed above it. A hallway decoration in the home of Mrs. Sidney E. Hutchinson

Before furniture had developed all the requirements of today the chest or coffer was a recognized receptacle for storing. Inside it were placed state documents, the household plate and jewels. It was a highly decorated piece of furniture that attained perfection during the period of the Renaissance, when Italy carried her love of art into the working out of even the smallest details, a period when money was spent freely to surround the home with beautiful bits of furniture, decorated or carved by the finest artists of the day.

Dello, in 1372 to 1421, designed two magnificent coffers, one belonging to the Pazzi family bearing its arms, the central panel representing the return to Florence of Pazzoni from his crusade, the glorious deeds being recorded by Godefroy de Bouillon. This has come down to us through history as a most marvelous and historic piece, covered with imbrications partially gilded and showing at the front dolphins, holding the escutcheon of the Pazzi. Standing on lion's claws, it was most impressive, being four feet high and seven feet long.

In direct contrast is a French piece, dating back to the days of Louis XVI. It is but an evolution of the old Italian chests made of dark wood with cupids and winged figures carved in relief. The lid is slightly gilded and at the corners are fine specimens of crafts work, rendering it an admirable contrast to the magnificence of the Dello chest.

Occasionally we come upon one that was brought over by the early Dutch settlers. These, familiarly known as the "kas," of the Dutch maiden, broad, often seven feet in height and filled with linen, commenced in girlhood days and lasting up to the time of her wedding. Many of these are ornamented with enormous iron locks and keys and are familiarly known as the Dutch Marriage Coffers. The hinges and locks are often intricately chased with trefoils and quatrefoils, sometimes with heraldic devices, for only the choicest material was used in their construction.

Elaborately carved teakwood, lustrous ebony inlaid with mother-of-pearl, soft, rich mahogany and polished oak vied with each other to outdo the old-fashioned cedar. Burnished brass ornaments, cut in the most delicate and fanciful scrolls, were applied to the top and sides of chests fastened with tiny, invisible brass nails. The binding of the joints at the bottom corners and the thickening of the centre of the handle were bits of added artistry that were structurally valuable.

Often the drop handles were fastened in curves, such as are seen sometimes in Gothic leaf ornament; again in Ottoman or Saracenic design, or possibly inlaid in the Japanese sacred pearl. Inside were various compartments; some of these sections were of wood, others of canvas, pockets attached to the heavy lid of the chest that could be easily, when empty, laid back into place.

The cedar chest will never go out of fashion, for ever since the cedars of Lebanon that fragrant wood was fashioned into chests, on account of its aromatic odor it has been found in the finer houses, either in its natural color or stained to a deep maroon or mahogany tone.

In the annals of history, the coffer or chest stands out as one of the most interesting and romantic pieces of furniture. It has come to us elaborated into a desk, table, or treasure box, often adorned with rich carving. Ten motifs appear and reappear continuously in these various decorations, the most popular being the scroll pattern, found in border, single, double or sometimes intertwined with paneling. Many of the more elaborate pieces are designed with geometrical patterns, arched diamond shape or squares.

Wonderful paneled chests, many of them made about 1680, are still cherished in old Salem families. The age can be discovered by the molding, the earliest examples being

large and single, upon the frame around the drawers. Some of these have drop handles, while others are simply ornamented by carved wooden knobs. The shape of the carving varies as well as the number of legs.

In a long, broad living-room with Jacobean feeling and polychrome worked into the beams of the ceiling, is a most interesting chest which stands in one corner, placed, as did the artists of years gone by to make a picture against the paneling, and showing overhead marvelous carving depicting Tennyson's "Geraint and Enid" in the "Idylls of the King." The emblem of the Tudor rose is to be seen in the grilling underneath. Below, in harmony with it all, stands the linen fold chest, emblematic of ecclesiastical times and reproduced in many of the chests of today.

The marriage chest coming to us straight from Italian shores is often most magnificently



A simple dignified chest in the hallway of Mrs. George Dobyne's house. The lintel of the door is a carved grille from Tennyson's Enid

while in others it is very difficult to realize that it is bits of the same wood, and variaton of color is often responsible for pleasing figures.

The earliest chests brought to our shores were in reality ship boxes, later on to be followed by most interesting samples of fine designs brought



This Gothic linen fold chest stands inside the drawing room of Mrs. George Dobyne at Beverly Farms. The Gothic arches over the chest are peculiarly rich and appropriate. F. Patterson Smith, Architect

carved and forms an ideal setting for a living-room of Italian type, the rich tones of the wood being emphasized by a colorful fabric hung as a background and the chest further relieved by a rare old sculptural ornament that forms the central feature on the chest.

The linen fold is one of the most desired types of chests today, and should be relieved by the placing on either side of old Italian chairs showing polychrome decoration, Italian candlesticks and the background of old brocade, thus making a hall decoration that is well worthy of its name, for here periods have been carefully considered in the grouping.

A study of woods tells us what should be combined with our chests for color effects, for in some the natural color is uniform, over by pioneers. We, ourselves, constructed crude affairs, hardly more than boxes on simple sawed legs. Elder Brewster's chest, now treasured at Plymouth, is an example of this type, being one of three that came over from

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Very beautiful example of a linen fold chest balanced by Italian chairs against a background of old Italian brocade. George F. Davis, Decorator

Mexican Colonial, California's New Architecture

Here Is a Variation in the Designing of Stucco Houses in California



Marston, Van Pelt & Maybury, Architects *(For other view and floor plan see page 72)*

The Pasadena residence of W. H. Peters, especially designed for a sloping hillside



Stair hall in the Peters house with parchment colored walls and a blue ceiling



Entrance to the Peters home showing the elaborate doorway and fine planting of evergreens

Blooms of Spring

A Review of the New York Stage Up-to-Date

By GEORGE JEAN NATHAN

A REVIVAL for which no one, so far as I can make out, has been especially clamoring, is Franz Adam Beyerlein's "Zapfenstreich," or "Taps," which caused considerable talk in yon innocent epoch of the theatre when all that seemed to be needed to provoke such considerable talk was a scene in which an actor gathered a fat lady into his arms and carried her upstairs, a play in which the ingénue learned that the star actress was the proprietress of a bordello, or a farce in which the whooping cough was somewhat euphemistically alleged to be certain quack medicos' chief source of income. Just what there was in the Beyerlein drama to engender the promiscuous oratory it is difficult to make out, since all that one finds in the exhibit now, as one found then, is a conventional play of seduction decked out in military uniforms and embroidered with several observations on rank and caste as it obtained in the German army. It was doubtless this touch of embroidery, rather than the play itself, that confused the public and critics of twenty years ago into regarding as a highly meritorious work a play which intrinsically amounts to very little. But dramatic embroidery has a way of doing that very thing. Let a playwright compose a play that is generally stereotyped and banal and along toward ten o'clock interrupt the stereotyped banality of the proceedings with a brief colloquy on something which even the most abysmal jake is wholly familiar with, but which has never been put into the mouths of play-actors, and the professional and lay seat occupant will be duly hornswoggled into reading into the play as a whole virtues that are nowhere in it. This is a stratagem that has been employed on occasion by a score of Augustus Thomases fore and aft, and, while true enough, it is no longer so effective in throwing sand into the theatregoers' eyes as it once was, it still contrives periodically to turn the trick. Beyerlein's dodge consists simply in covering up the tracks of a Captain Charles King opus with a few adroitly distributed animadversions on the inviolability of German military caste. But these scattered morsels do not make his "Taps" the work some claim it to be any more than the philosophical perfumes with which Brieux, Bernstein, Müller and company occasionally spray certain of their plays make the latter anything other than they actually are, which is to say, Sardoudelsocks.

The star of the revival is Lionel Barrymore. I am often given to speculation as to just how my colleagues would regard this actor were his name, instead of Barrymore, Smith, Jones or Wiesenblauser. The truth seems to be that the name of Barrymore hypnotizes the majority of reviewers to the point of making them believe that a great deal of black in acting is actually white. Barrymore's performances in such plays as "The Piker" and "Taps" are thoroughly third-rate. And they would be duly set down as such if he had been christened, for example, Louis Mann.

* * *

The revivals of Shaw's "Cæsar and Cleopatra" and Congreve's "Love for Love," on the other hand, have been clamored for, one of the leading clamorers being your humble servant. The former play has been reproduced

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Photo by Francis Bruguiere

Rosalind Fuller as the awkward country Miss Prue in the revival of Congreve's "Love for Love," at the Greenwich Village Theatre



Photo by Maurice Goldberg

Marguerite Namara as Yum-Yum, in "The Mikado," at the Forty-Fourth Street Theatre



Mildred MacLeod in "Wild Birds," at the Cherry Lane Playhouse

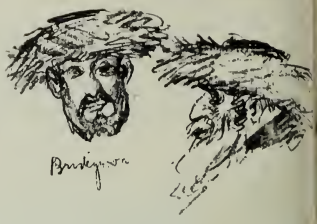


Curious head dress of the Galician Jew

The Balzac of the European Ghetto

Lionel Reiss Whose Remarkable Drawings Have Brought Together Here the Jewish Quarters of the Whole of Europe

By BENJAMIN DE CASSERES



Drawing made at a Galician wedding

THE Jew is the enigma of history. A giant shadow out of the East, the mystery and the problem of his destiny confront his own mind with a force as great as it strikes the minds of Christians and agnostics.

The Jew carries the cross that he spurned on Calvary, and on his face is the dust of his humiliation; but to the mind's eye he wears about his form something of the splendor of deniers. His toga is a winding-sheet, but he wears it proudly. His neck, wrung for ages under the heel of hatred and bigotry, he emerges unconquered and is broken anew in the iron coils of circumstance. He challenges with a sneer on his lips the while his mind holds mystic parlance with his dream.

His dream! It is that that keeps him alive. He is a wanderer on the face of the earth who fingers perpetually the amulets of hope. He sees each race with its country, each religion with its hierarchy. Only the Jews are scattered to the four winds of heaven—cut, drawn and quartered; yet, like the amœba, they multiply by fission. A vague nostalgia keeps them alive, and above their Ghettos flames the mirage of Zion.

The Jew is an egotist—and in this lies his grandeur. He believes that he is of the race of Chosen People—that the Eternal has elected his race to be its mouthpiece. It is one of the sublimest manifestations of the universal inferiority complex.

The orthodox Jews believe that a special divinity watches over them, that their terrible God is trying them, testing the metal and fibres of their nature, and that they will somehow, through the grace of Jehovah, cross the threshold of the New Jerusalem to the fanfare of the acclaiming servitors of the only God. Every orthodox Jew is a synagogue.

The despised Realism of the Jew is born



A child of the "Chedar" in Warsaw, who, at the age of nine knew ten pages of the Talmud by heart

of a tremendous, terrible experience. He has been welded in all hells. He is the original, the eternal Pragmatist, the great Utilitarian. He had to be, in order to survive. The splendor of his dreams is for the study. When he issues from his door he faces another empire—the Empire of the Real, and to him it does not—has not in his pasts—revealed to him a friendly face. He has survived because he has never confused those two empires—the real and the mystical. He knows there are no phantom dollars, no phantom landlords, no phantom manna for empty stomachs. What he gets, he gets by his brain and brawn. There is no way of getting anything else—not even Zion.

To understand the Jew thoroughly, one must understand the Jehovah of the Old Testament, who was an image built of blood, thunder, lightnings, flood, famine, murder, life, death, mercy, disease and war—an epitome of the adventures of the human race on the planet Earth. He was the perfect mirror of life in all its cruelty, irony, implacability and immoralism. No Spinoza, no Heine, no Disraeli, no Ingersoll can dynamite him out of his heavens. Because those heavens that lock up Jehovah are locked forever in the skulls of the most practical, pragmatic and daring dreamers the world has ever known—the Jews.

What first struck me when viewing the paintings and drawings of the European Ghettos by Mr. Lionel S. Reiss was their startling veracity, their almost microscopic perfection of detail and their literary quality.

Here, I said to myself, is a mighty story—a tremendous saga—a tragic epic—done with the brush and pencil, as authentic a human document as "Les Miserables" of



Jewish family singing in the snow in one of the Ghettos of Cracow. The drawing, apart from its sentiment and historical interest, is exceptionally beautiful in its contrast of white and black

Mr. Reiss shows himself to be, in the illustrations given, not only an exceptionally sensitive artist, but an historian of rare sympathy and perspicacity. In other words, he knows how to present facts with great imagination.

Victor Hugo or the tragi-comic pages of Dickens.

I may be heretical, but works of art are great to me when they not only satisfy my æsthetic sense, but tell a story as well. I do not believe in mere "subjects" as "subjects." There must be a "story" in the brush and pencil.

I found just that in Mr. Reiss' wonderful reproductions of life in Europe's vanishing Ghettos—in Lemberg, Lublin, Venice and Paris. Here is a veritable Comédie Humaine of Judaism—a Comédie Humaine that is, alas! more tragical than comical. He has soaked himself in what may be called the "Underworld of Jewry"—not "underworld" in the derogatory sense, but in the sense that sees the underworld as the subconscious, vital, undying tenacity of a race.

These paintings and drawings unquestionably belong among the great documents of Jewish history — more vital and informative than anything done on the subject to-day in books, for the memory of the eye outlasts the memory of the word.

Mr. Reiss is not only an artist, but an historian as well.

It is two years since Lionel Reiss stopped short one day in the midst of a successful career as illustrator and art innovator for the screen and decided that the work he was engaged in was not the great adventure that meant life to a man of his talents and temperament. New York, a secure future and reasonably interesting work might all be very well, but for an active, searching mind, a facile, creative hand and a spirit colored with idealism, with a hunger for living deeply and full—all this left much room for dissatisfaction.

Following the by-ways of the various interests that had beckoned him from time to time and while wandering back into his earliest memories and experiences, he stumbled on to a highway that could carry him along the road of high adventure for a number of years to come — a pursuit of Europe's vanishing Ghettos.

Armed with the great emotional interest born of the associations of his youth and heritage, a knowledge of German, Yiddish, Hebrew and Polish, and a year's preliminary research in planning the itinerary to include all that was most essential to the historical record, Reiss set out to observe and draw the Ghettos of Europe in the Spring of 1922.

He proceeded first to the Mecca of artists, Paris, and unearthed there interiors and types of the quarter lying behind the Hotel de Ville that are revealing even to those who know Paris most intimately. Then he went to Germany, where he recorded numerous angles and scenes of the old Jewish quarters of Berlin and Worms. From there to Czechoslovakia, stopping to work in those very picturesque old centers of Jewry—Prague and Agar. Then Italy—pausing long enough to make many records of Shylock's ghetto, and on to that great stretch of country now called Poland, where Jewish life so endlessly abounds — and suffers — to-day. Working in Cracow, Lemberg, Wilna, Lublin and sixteen remoter towns, Reiss faithfully and vividly continued the record.

When I saw the hundreds of watercolors, pastels and drawings in Reiss' studio, I could not understand how so much work of real artistic worth could have been done in so short a time. But after knowing the man better, I realized the fervor, devotion and unusual skill and intelligence of which he is compounded. He says his task has only begun. In fact, Reiss considers the work so far accomplished merely preliminary and he hopes to carry on the great adventure in every land where the Jews have lived and created.

In the modern Ghettos of almost all the countries of Europe there is much variety of color and a tense, pulsing life, which Mr. Reiss has reproduced so marvelously. Usually the key is pitched very low, accented with touches of Oriental opulence that give the scale of life in his work a large range of gradation from the tattered beggar to the powerful financier. There, more

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Market place in the Ghettos of Paris where the women keep alive by selling bits of greens, garlic and onions



"The Rag Alley Wilna," a famous blind alley in a Jewish Ghetto where all kinds of second-hand goods are received and sold

A New England Country Club of Colonial Charm

This Delightfully Planned, Executed and Furnished Building Is the Ridgewood Country Club at Danbury, Conn.

By HARRIET SISSON GILLESPIE

SELDOM is there to be found a more interesting adaptation of a country club to its surroundings than that of the Ridgewood Country Club of Danbury, Conn., where art and nature have worked together in harmony to produce an absolutely satisfying result.

Nature only seeks to be met half way and when there is co-operation, her response is genuine and abundant.

For this reason the sympathetic union of type and setting of the Ridgewood Country Club makes an unusually frank appeal. Set down in the midst of low lying hills and stretches of fair downs, the clubhouse, remodeled from a privately owned stable once noted for its famous strain of blue blooded equines, enjoys a particularly favored position among others of its ilk.

To salvage the primitive structure for club purposes was at the start manifestly the proper plan to pursue and with commendable skill and foresight the designers took advantage of the opportunity offered, with the result that the house and its setting are in perfect accord and no jarring note affects the ensemble.

Fortunately, too, none of the changes necessary to adapt the structure to its new purposes were allowed to affect its naïveté. All of the primitive features were retained and such new factors as were necessary to introduce followed the simple style of the period.

Long and low roofed, after the early American farm house type, it today fits into



From the broad Colonial veranda stretch delightful vistas of velvety putting greens with, in mid perspective, a view of the half-mile running track where the original owner exercised his racing steeds



(Below) This mellow, weathered structure has recently been remodeled for the Ridgewood Country Club at Danbury, Conn., without impairing its New England charm

the landscape in a manner that is essentially New England and typically Connecticut to form a picture of intriguing charm. Covered with wide hand-split cypress shingles, weathered to a silvery gray, like so many of its early companions, and of hospitable mien, it "belongs" to the countryside.

Across the eastern end of the building is an interesting open loggia, built of the native field stone found on the site and connecting with it is a broad Colonial veranda encircling the house on three sides. It meets the "L" once the dairy, and the cow barn, both of which together now form the service wing, an inconspicuous feature by reason of its weathered shingled garb.

From the broad porch, furnished with comfortable splint rockers, chairs and rustic tables for the benefit of those desiring al fresco service, stretch delightful vistas of velvety putting greens, with wooded groves in the distance and in mid perspective a piquant view of the half-mile track laid out by the original owner as a training ground for his valuable horseflesh.

To find either a home or a club whose interior treatment measures up to its external appearance is a rare occurrence, or if that be too stringent an apostrophe on the failure of owners or occupants to keep to the spirit of the architectural design, it might be said that it frequently happens otherwise.

But the air of homely charm that predominates in the Ridgewood Country Club marks it as an exception for it is most pleasing, the treatment being keyed to that of the early American farmhouse type, in the spirit of which the alterations were conceived. Charles C. Morgan, of Morgan, French & Co., architects, of New York, was the one responsible for the adaptation of the old buildings to the uses of the club and it was he also who devised the accompanying decorative scheme.

Old-fashioned hospitality is expressed in the low-ceiled living room, suggested in great measure by the proportions, but more especially by the wide old fireplace and simple Colonial mantel. The decorator's skill is evidenced in the seclusion rather than the inclusion of many furnishings; of which the charm and repose of the living room with its refreshing absence of extraneous ornament is a delightful example.

The scenic wallpaper supplies the dominant note in the decoration and in association with the white painted woodwork, the wide old floor boards, small paned windows—albeit they are contained in casement frames—form a pleasing and appropriate background for the gateleg and butterfly tables, the Windsor chairs and other naïve furnishings of the period.

A huge ballroom across the loggia end is illustrative not only of old time entertaining but of a wise division of space and, open to the roof, indicates the simple construction so appropriate to the primitive aspect of the type. Particularly interesting are the central lighting fixtures, formed of huge cart wheels hung from the roof by heavy chains and fitted with candles electrified for adequate illumination.

The hall, or corridor, connecting the living room and ballroom, with its open beam ceiling, sheathed walls and wainscot chairs is a feature that exerts a frank appeal. The stalls, where once aristocratic equines held sway, now form a series of tea rooms where groups of congenial friends or members may enjoy a light repast in comparative privacy.

Except for the removal of a few existing partitions the transformation of the stalls to tea rooms was easily effected. A smart decorative scheme marks each loge, the striking feature being a dado of gay colors applied to the plain board sheathing beneath the grille, the spindles colored to correspond and with, for the simple painted furniture, such accessories as runners of Spanish filet and bits of Bassano pottery.

Many delightful English chintzes, selected with a view to their piquant association of color and design, are used throughout the clubhouse, for curtains and upholstery, and in association with them, masses of field and garden flowers in picturesque receptacles and wall holders, form rich splashes of color that, however, melt soothingly into the mellow background, so that the reaction one gets is through the subconscious rather than through the active mind, a valuable asset in a country club, where relaxation is the main object to be obtained.



(Above) An air of homely charm pervades the club house, as shown in the living room, where the treatment is keyed to the early American farmhouse type, in the spirit of which the alterations were effected



A series of tea rooms where groups of congenial friends may enjoy a light repast in comparative privacy. This air of coziness and homelike hospitality prevades the entire club as will be seen from a study of the illustrations



The view from the living room down the corridor to the huge ballroom to the east where old time entertaining has been made possible

Contemporary Reminiscences

A Wistful Troubadour and the Jongleurs and Trouveres Who Followed Him

By BURTON RASCOE

A TINGE of irony must have colored the thoughts of Alfred Kreymborg as he sat in the audience on the occasion of the inauguration of the Guild of the Seven Lively Arts at the Hotel Roosevelt a few weeks ago. For here again was a brave attempt to break down the caste system which divides highbrows and lowbrows; here was a new attack upon artistic snobbery. And Kreymborg had been through it all.

It was an impressive event. Great ladies were there as patrons in silver turbans and with intimidating lorgnettes. One could almost feel that one was in the presence of a great many subscribers to the opera and to the *Atlantic Monthly*. The renowned Robert Benchley of "The Music Box Revue" and author of "Love Conquers All" made a happily devastating assault upon the expectant austerity of the gathering with his droll monologue called "The Treasurer's Report." Clifton Webb and Mary Hay (who is none other than the wife of Richard Barthelmess, the movie star) danced the same sort of comical dance that weekly earns them an emolument of (one hears) $3,000 a week at the Club Ciro. George Gershwin, the young composer who made an honest woman out of jazz, was there to tickle the ivories for us in so tantalizing a fashion that many of us were to be heard singing sotto voce the sweet supplication:

"Oh, sweet and love-ly lady, be good!
Oh, la-dy be good——to me!
I am so awf'-ly mis-under-stood
So la-dy be good——to me.
Oh, please have some pit-y
I'm all a-lone in this big city.
I tell you I'm just a lone-some babe in the wood——
So la-dy be good——to me!

Vincent Lopez, who nightly broadcasts the same hot-zigzity, come-to-papa strains he plays for eminent butter and egg men at the Hotel Pennsylvania was there in person with all his orchestra and all his contraptions, and he played some wicked blues. And there were other stunts.

Gilbert Seldes, who had made the surprising discovery that the art of Fannie Brice, Charlie Chaplin and Rube Goldberg is lively, was the ringmaster of this circus of talent, and he came upon the stage from time to time, bearing caricatures of the participants by young Miguel Covarrubias, and told us a bit about his æsthetic theories which impel him to assign Joseph Hergesheimer several points below Bugs Baer in æsthetic significance and cause him to detect that *faux bon* in "Aida" which is absent from Leon Errol's collapsible legs.

The irony of the situation so far as Kreymborg is concerned lies in this fruition of a tendency he had carefully nurtured for so many years. Kreymborg was himself an inheritor of the ideals and principles which underlay the *Ueberbrettl'* movement in Germany during the first decade of the century and which produced a Yvette Guilbert out of the cabarets of Paris in the 'Nineties. That movement had as its aim the glorification of the art of the music hall. It was a protest against the formalism of highbrow art, and especially against the snobbery by which its faults are protected. It sought literary recognition for the art that is humble and lowly, but lively, which answers to the spiritual needs of common folk.

Unless a reaction sets in—and that does not seem likely—the battle is won. Paul Whiteman has carried jazz into the sacred auditoriums of Carnegie Hall and the Metropolitan Opera House. George Gershwin having conquered with his "Rhapsody in Blue" has gone abroad to write a symphony on jazz themes. Jazz opera is to be heard at the Metropolitan as soon as several composers and librettists now writing them can finish one. Alexander Woolcott has written a life of Irving Berlin. George M. Cohan has written his autobiography. Mr. Seldes has given even the lowly comic strip artists their proper critical recognition in "The Seven Lively Arts."

"Will you come to a party at Eddie Bernays's next Friday night?" Kreymborg asked me as we were leaving the hotel. "It is given for those who are mentioned in 'Troubadour.'"

"Impossible!" I replied, "unless you have rented the Hippodrome."

"But they won't all be able to come," replied Kreymborg, having been a host before.

And they weren't. Still, among the many who did come were: Van Wyck Brooks, Orrick Johns, Paul Rosenfeld, Marianne Moore, Herbert Seligmann, William Saphir, Henry McBride, A. Zorach, Alanson Hartpence, Scofield Thayer, Lloyd Morris, and Herbert Gorman.

Zorach danced, solo, to the music of the phonograph for fifteen or twenty minutes and then went out and brought back an old negress who played the guitar and sang negro spirituals and some other songs of a more secular character, and so infectious was her singing that she got us all swaying, tapping with our feet and patting our knees. And Kreymborg played his mandolute and recited some of his poems. There is something charmingly elemental about the best of Kreymborg's poetry, something glad-sad, elfin, nursery-wise, tolerant and kind. Much of this same charm he has got into his autobiography, "Troubadour," which is something more than an autobiography, and is more in the nature of the best history we are likely to get of the poetic renaissance of America, and of a highly important phase of our cultural development.

Kreymborg was one of the early champions of the seven lively arts. He wrote a poem for and dedicated to the late Bert Williams; he followed the art of vaudeville; he wrote music, wrote poems, edited short-lived magazines and got up anthologies. He went abroad as co-editor of *Broom;* he strummed his lute at Oxford Union. For years he had endured critical vituperation, ridicule, poverty and affronts and yet never became embittered. In writing "Troubadour" he has been gallant and kindly and sympathetic where he might have paid off old scores. He has written with affection but without sentimentality. He has been wise enough to see that, beneath the petty jealousies and the competitive warfare that is carried on among poets and novelists and critics there remains a bond of the spirit which is an invaluable cultural asset to the life of the nation.

* * *

WORD reached me that a young chap by the name of Dan Totheroh, who had achieved a considerable reputation in dramatics at the University of California, had written a play called "Wild Birds" which had earned the earnest recommendation of Eugene O'Neill, and of Charles H. and Kathleen Norris, and was to be seen at the Cherry Lane Theater. I journeyed down there and sat fascinated from the rise to the fall of each curtain, finding my interest no less intense in following the crudities and the sometimes too literary dialogue than in the

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Photograph by Nishiyama

Dan Totheroh, author of "Wild Birds," at the Cherry Lane Playhouse. This play took the Hearst prize at the University of California

Perfumes and Personality

Modern Scents Are Devised to Express the Intimate Charm and Loveliness of the Women Who Use Them

By LUCRETIA BORI, of the Metropolitan Opera House

FROM earliest childhood perfumes made an especial appeal to my imagination, had an emotional significance and affected me quite beyond my power of resistance. Certain perfumes depressed my spirits, while others vitalized, exhilarated and inspired. I find that this wonderful experience is not mine alone, but is shared by many others with sensitive temperament. The fragrant breath of flowers — their souls — even when caught and imprisoned in crystal, quicken my perceptions, refresh me when weary and revive memories and associations. Recently while waiting for my call to sing, and breathing the delicious scent of many flowers, I was caught up on the magic wings of memory and wafted away to an Old World garden, enveloped in its fragrance. Again I heard the nightingale sing in the thicket, the soft plash of sea on shore, saw the gray, mysterious olive trees, the stately lilies, roses climbing castle walls — when —crash of chords dispelled my dream.

When a child, I remember associating certain flowers with people, vivid brunettes were the red, red roses, or spicy carnations, blondes, the tall, stately lilies, while other women seemed naturally to belong to the violet, heliotrope and lavender class. As I grew older and the study of perfumes appealed to my imagination, I found that my childish instinct was correct, that flowers had personalities as well as people, and that certain perfumes were suited only to certain types. There is very little that we of this age have learned, which was not known to the Orientals, who, with their knowledge of dry and resinous gums, aromatic oils and pungent spices, believed that there was no limit to the power exercised by fragrance over desires and thoughts, while an American perfumer claims for "Dohrah" her latest combination of essential oils, that the user of even a single drop will gain her heart's desire through the magic of its spell.



Photo by Straus Peyton

Madame Lucretia Bori, a famous soprano at the Metropolitan Opera House and incidentally a great lover of perfumes

However this may be, the most celebrated women of history never disdained the use of perfumes to enhance their charms. Even our dusky Egyptian sisters realized that much of their fascination, allure and mystery came from the soft, enervating breath of intangible perfume, which exercises the same influence today as in the time of the Ptolemys. Cleopatra radioed to Antony her approach on the Cydnus, not by wave lengths, but by the aromatic scent in the silken sails of her barge, ensnaring her masculine victim as surely by perfume as by potent spells.

Long centuries before the Christian era, women used every means in their power to make themselves beautiful and desirable in the eyes of their lords. Arabian women of the desert from time immemorial scented their bodies by sitting on the sands in the smoke from a pan of burning aromatic spices, while the women of Scythia bruised the wood of cypress, cedar and incense trees and coated themselves with the paste for a night. When they removed it, their flesh was shining and fragrant. In more modern times Madame Tallien was massaged with sponges soaked in milk and perfume, after her bath in raspberries and strawberries.

There was apparently no limit to the use of perfumes, they were prescribed for nerves, essence of quince gave pep to the lazy and white violets cured indigestion, but no soprano will have violets of any color in her dressing room, knowing that their fragrance will lower her voice as surely as the fumes of turpentine will raise it. In the time of Louis XV the royal apartments were differently scented each day, one day fragrant with roses, or musk, another, redolent of ambergris and cloves, taxing the skill of the perfumer to the limit.

Marie Antoinette loved violet and rose, and the Empress Josephine used so much musk that a later occupant of Malmaison found it impossible even by repeated washing and painting to remove the scent. Courtiers used the same fragrance as their lady loves, but over a century ago, sure of its lure, women selfishly decreed that its use must be sacred to themselves, nothing but cologne or lavender water being permitted to mere man.

French perfumers well understand psychology of temperament and suit their perfumes to the characteristics of the individual, both physical and mental. Whether she is aware of it or not, every woman radiates a personality as perceptible as the fragrance of a flower, and to intensify this personality, the perfumer studies her type, the emotional quality of her thoughts and chooses for her the fragrance which breathes the essence of her individuality, her moods and fancies, that the haunting elusive perfume may always evoke her memory.

I like the idea of naming perfumes after gems, it seems to link the subtle fragrance of the one with the mystic qualities of the other. Le Jade, for instance, is an auspicious talisman lasting and true; or Emeraude, the soul of the jewel in fragrance, exhilarating and inspiring, or L'Ambre Antique, or Ambre de Delhi, those exotic scents, petrified tears, found in the bosom of mother earth. The flower names, too, are no less happy, Fleurs D'Amour, as lovely as its name, a distillation of dreams, or Fleur du Jour, so suited to the young girl. Le Lys Rouge, the breath of the red lily and Narcisse Noir, that rare scent, heavy and lasting, delicious as the flower which grows so luxuriantly near Nice. Other fragrances like Un Air Embaume and Nuit de Noel, with their ethereal haunting perfume seem especially inspired for blondes. One senses the affinity of Riva Amata for brunettes and red-haired beauties, but the delicious Mon Cheri, seems suited to every type.

Perfumes are a part of one's personality, are far more intimate than hats or gowns and the utmost care should be given to the selection of the clinging aroma which should envelop as a garment, conveying a personal fragrance. The sophisticated brunette usually prefers an exotic spicy odor, while the blonde likes the reverse, her desire is for pure fragrance, the perfume of flowers; as strong, pungent scents have a depressing effect upon the golden-haired, while flower essences if used by brunettes often cause headaches. One's perfume should reflect something of the soul, should have the lure of all that is finest in character, the beauty of life, the rhythm of poetry and the harmony of music, for each flower perfume is attuned to some note in the melodic scale. The scent of flowers must have awakened Eve to life and implanted in

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Creating a Home—as the Decorator Sees It

From an Interview with Mr. Paul Baumgarten: Number Two of a Series

By SHEILA MAYNE

"WHEN people first strike New York, the feeling strongest in them is that home is far away—closed up tight—shuttered—slip-covered—camphored, or else they think that a home is one of the wonderful things waiting to happen to them in their new environs." Mr. Paul Baumgarten leaned back reflectively in his armchair and puffed his cigarette, quite as if he saw in the smoke whirls the endless cohorts for whom he had created lovely homes — folks who knew what they wanted — moneyed kings who didn't — wealthy widows who did—artists—literary lights —musicians.

"Some people," continued Mr. Baumgarten, "know just what they want and they come regularly to us to pick out furnishings for their living places. Others have nothing but color antagonisms. — "There must be no red anywhere in the scheme," he explained, repeating a fiat which I surmised he had been hampered by many times. "There are still others who have ideas, but have neither the time nor the flair for assembling a home with them."

"I recall a famous musician who came to me in a rush between fetes and concerts. 'I cannot compose in a hotel suite,' he lamented, 'so I have found an apartment—with Gothic windows—I want you to furnish it beautifully and completely—I have no time for choosing tapestries, chairs, rugs—I leave all that to you—but remember I want my Gothic windows to be the main motif!' The musician vanished," concluded Mr. Baumgarten with a smile, "and a week later he held his housewarming—"

"A week," I echoed incredulously.

"A week," reiterated Mr. Baumgarten, "in which we furnished his home complete from music-room to bathroom, including curtains and painting work."

"Any chance of my seeing that apartment?" I ventured.

"Well, no—but we have just completed a home in a co-operative apartment on upper Fifth Avenue that I think is as beautiful as anything we have ever done. It, too, was accomplished in a week. If you care to see it—" I jumped at the privilege of studying at first hand so interesting a decorative problem.



Decorations by Baumgarten

The walls of the entrance hall are in Caënstone effect, with base and trim marbleized in black and gold. The rug is antique Persian Sereband. The casa banca is very dark in color with cushion in antique red velvet. The antique clock is from Normandy and the chairs are antique Portuguese

Some fifteen minutes later I found myself ascending to the twelfth floor of a palatial apartment house. A few seconds and I was in the entrance hall of an exquisite home. Doors were open informally. I caught glimpses of a charming bedroom, a stately living room. A sunglow came through for a moment and brought out the richness of the antique Persian rug, the cushions on the casa banca. June sunshine is fitful. The glow died suddenly away. However, I was well content with the storied light from the wall candelabrum. It gave a warmth to the entrance hall walls, developed in Caenstone effect, and somehow was the right romantic medium for the appreciation of the Renaissance tapestry that wove one of the walls with magic. A pair of antique Portuguese chairs with embossed leather seats and backs, preserved the feudal feeling of the tapestry. Opposite the tapestry a casa banca, very dark and glamorous, upholstered in antique red velvet with cushions of Italian applique embroidery intrigued the fancy. In such another seat in the dim past, Paola and Francesco discovered their love. Polychrome torcheres on either side of the casa banca added still another Medieval touch. Above the casa banca hung an oval mirror. Its frame of blue and white brilliants flickered companionably. In the corner near the living room an old clock in an antique Normandy case towered up the pale wall almost to the ceiling. Its dark oak case was a lovely foil for the rich gold and red design of the damask portieres draping the doorway into the living room.



The tone of this room is cream. The furnishings are developed along English lines with old red damask draperies. The love seat is upholstered in an antique crewel fabric and a davenport is covered in antique Verdure tapestry in green and browns. Table is Gothic design, assembled from old woods, and there is an 18th Century cabinet

The living room —a beautiful north room—is done against a background of cream walls delicately paneled. The furnishings are developed along English lines with an engaging harmony. Instinctively I strolled toward the large north window, hung with old red damask and sash curtains of Dutch net in gold and ecru. A stately refectory table, Gothic in design, assembled from old woods, stretched almost the length of the window. Two lovely lamps adorn it, and books with rich old bindings, and charming wrought boxes add a homelike touch. Through the window glowed and gloomed a June sky. Far below lay Central Park, dotted colorfully with people.

It was a lovely scene, but for me at that moment all interest and charm lay in the beauty of the room in which I lingered. I composed myself to enjoy the enchanting company of the 18th century cabinet with its gold base and doors of coromandel, and the antique silver ship model atop it, the davenport covered in old verdure tapestry, the Queen Anne wing chair by the door, upholstered in historic red velvet with 16th century Renaissance tapestry back, the love seat by the fireplace—the antique crewel fabric of the love seat repeats in its ground the cream color of the walls—the William and Mary piano bench in 17th century tapestry. The tenth Earl of Huntington, communing reservedly with me from his portrait by Sir Thomas Lawrence, admitted that there was real artistry in the blending of the periods, that the Tabriz rug and the Kermanshah runners were a delight; in fact, it was a room after his own heart.

A recessed door leads from the Earl into the dining room. The glass panels of the doors are three quarter curtained in artificial ecru silk. This room in soft tones of ivory with gold and blue brocaded window draperies is particularly pleasing in spite of the discrepancy of the periods used in its furnishing. The refectory table is English with gold urn pedestals and garland decorations. The top is startling blue marbleization in imitation of lapis lazuli. The chairs are North Italian with modern sapphire blue velvet cushions. The console is Queen Anne with Sienna marble top. Over the console hangs an antique mirror showing a picture in its upper half of a Chinese lady adorning herself colorfully. The rug is an unusually beautiful Kermanshah, the design a small palm leaf in gold and blue. An historic folding screen in rich age-yellowed parchment shows old maps of cloister like workmanship. This screen makes a delightful incident of a corner, and an 18th Century Aubusson converts a wall into a lovely woodland vista.

Back of the dining room is the kitchen and servants' quarters. Here not a thing conducive to comfort and efficiency is lacking.

The main bedroom is a delightful place. It, too, is done in soft tones of cream. A taupe carpet restrains in a pianissimo way the gayety of this room. The window sash curtains are of all over silk gauze, inner sash of peach marquisette, draped over like festoons. The curtains are of heavy taffeta delicately striped in blue, peach and cream and topped with brilliant mirror cornices, decorated with incisions and rosettes in amber glass. The bed is of Hepplewhite design in antique ivory and gold with panel in rose and Grisaille decorations. The night tables are also Hepplewhite design. The commode is an exquisite Sheraton example, with inlay ornamentation. A dainty chaise longue in blue taffeta, a captivating dressing table with its taffeta and lace, chic French prints on the walls, a French slipper chair, lovely in silver and blue brocaded velour, a hand blocked chintz arm chair, are only a few of the enchanting details of this bedroom.



The main bedroom is in soft tones of cream with a taupe carpet. The inner sash curtains are of peach marquisette and the curtains are of heavy striped taffeta in blue, peach and cream. The bed is of Hepplewhite design in antique ivory and gold with panel in rose and Grisaille decoration

The guest room, like all the others, has an ivory background. The window draperies are terra cotta, which color note is repeated with a slight change in the heavy satin bedspread. The latter is embroidered colorfully in morning glory design. The beds are Queen Anne in burl walnut, and are faithful reproductions. A very interesting feature of this room are the paintings on glass. They, too, are dark in tone, and depict art, architecture, music, poetry in quaint pastoral scenes. The sombre note of this room is sustained in the carved oak Flemish commode and in the black lacquer chiffonier. A walnut and red lacquer desk intrudes with vivid color without spoiling the harmony of the ensemble. Over the desk hangs an antique wood carving commemorating the demise of one Johannus Sebastinus, who died in grace in 1450. On the opposite wall a beautiful carved mirror says rather positively that "All is not vanity. Beauty lives forever."

The planning and furnishing of this apartment was an accomplishment far beyond the mere selecting and sending up truck loads of furniture for placement; it included first of all repainting the walls according to the desired color scheme to make them a fitting background for the beautiful furniture and draperies that had been selected; then the planning and making of hangings and floor coverings, generally considered to be a week's work in themselves, and in addition to that the arrangement of furniture and wall decorations so that a gracious and hospitable air of a home was achieved. To do this in a week would seem almost beyond the power of even the most intelligent and accomplished decorators, and yet our photographs show that it was done and done successfully.



The dining room is in soft tones of ivory, with gold and blue brocade draperies. A Kermanshah rug is in gold and blue. The chairs are antique north Italian with sapphire blue velvet cushions. A Queen Anne console has a Sienna marble top and the English refectory table gold urn pedestals

The most significant thing about the furnishing of this apartment is perhaps after all not the swiftness with which so much charm was accomplished, but the bringing together of so many materials and objects with such satisfactory results. We have gone far past the idea that a room must completely realize one period, but we are still surprised to see how well varied art objects may be combined.

A Child's Garden in California

This Beautiful Playground for a Little Child Was Planned by Mrs. Herman Rosse on an Estate in Redwood City, California

By HELENA ROSSE

IT has been suggested that in building a house, a certain percentage of the building cost should be allowed for the layout of the garden at once, because if left till after the house is finished, it is the general course of affairs that the house did cost so much that there is little or nothing left for the garden.

In going a little bit farther along this same line, it would be good to consider at the outset of planning a garden what is going to be needed for various parts of the garden, so that every part may get its fair share of treatment.

One part of the garden which is very often not thought of until almost too late to allow space for it is the children's playground and still this is such an important item in a child's life that it almost deserves first consideration. Of course, there are only comparatively few places large enough to allow for ideal and complete playgrounds, but, playing space there must be, and by clever planning the garden can be arranged so as to be suitable for the children's play while remaining at the same time a pleasant garden for the grownups. Wherever space is available, however, it will be worth while to give the children an opportunity to play in an ample yard, but also to make the playground or special garden so that it will be beautiful to look upon and to encourage the children's liking for growing simple flowers themselves.

These photographs show an open-air nursery, situated on a hillside which is part of a large estate near Redwood City, California.

It was planned so as to offer a sunny seat or a shady one, any time of day and any day in the season, and an attempt was made to make the plan as well as the design of the trellis, furniture, etc., of a type that would be so fascinating to the children that it would tempt them to go and play there in preference to other less safe places. For that reason also, a small fountain was designed, because water is a never-failing source of delight and suggests no end of games to the normal child's mind. Also there had to be a semi-circular seat with room for a generous round table, which can be used for quiet games and can seat a number of playfellows at one time. There is a seat to the north, one to the west, one to the south and one to the east, which means that if the sun is hot, the shady seat can be used, while in the winter, when the California winter sun is much needed, there will be a sunny seat, whether in the morning or afternoon.

Each supporting post of the trellis, which encloses the garden on its eight sides, is finished with a wooden bird, cut out and carved roughly. This feature is a particular attraction to all children visiting the garden and gives it the desired popularity among them, for there is a great variety of these stationary toys, pigeons, ducks, roosters, peacocks, etc.,



This half round bench invites to a quiet game around the table. It also shows the type of gates which enclose the garden on all sides. The arbors are covered with vines and climbing roses

and they look very much at home among the climbing roses and seem to appreciate their gay background of flowering shrubs.

In four of the eight sidewalls of the garden, there are windowlike arches, two of which are provided with swinging gates, and serving as doorways, the other two being planned as windows, through one of which there is a glorious view of a typical California Valley, while the other one gives a long vista, by way of sunny lawns and shady trees onto the house.

The floor of this outdoor playroom, is paved in sandstone and in its centre is an octagonal sandbox.

Along the edge of the entire garden is a raised flowerborder, supported by slabs of sandstone, one foot high. The reason for raising the flowerborder is a practical one, although the result is so pleasing to the eye at the same time, that it would be a good enough reason for installing it this way; i.e. if the border should have been on the same, or nearly the same level as the playground, it would have been impossible to grow flowers in it successfully, as it would be inevitable that in the excitement of their games, children would step on the edges of the border. As it is now, it has proven entirely successful, because being raised so high above the floor, there is no danger whatsoever of the plants being knocked down or stepped upon.

Care was taken in selecting the plants for this border, that the brightest and most cheerfully coloured flowers were chosen, at the same time choosing them so that only strong plants were used, so that if accidentally a branch or a bud should be broken, the damage would repair itself without any delay. Thus, Penstemon, Sweet William, Verbena, Phlox Drummondi and Petunias suited themselves admirably for this purpose, while the enclosing trellis walls are overgrown by climbing Roses in various shades of pink, and white. The trellis work itself is painted a light pearl gray.

The seats and pedestal of the fountain are carried out in the same sandstone used for the paving and curbing, and a Japanese bronze carp spouts water into the Iris pool.

The child's garden described above, is only one of many possibilities for planting a garden that is to be used by children and at the same time is to be a pleasure garden.

It is still a very generally accepted idea that where there is a small space, such as a city backyard or suburban lot which has to be used for the children, this space should be left as bare and unfinished as it is found, because the children would ruin it anyhow. Poor children, who have to grow up in such a yard!

Practice has proven that by careful planning of the garden and by letting the children take an active part in the planning and carrying out of the plan, their interest in it will be so great, that there is no danger of their doing any material damage to it, once it is growing. Of course, the plan has to allow for plenty of space to run, no narrow walks or sharp corners, no lawn that is not big enough to be walked upon, but there should be room for flowers, all of the good hardy type that

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On the south a rose draped roof, protects the little ones against the rays of a midday sun. A trellis bench extends the width of the rose arbor



The north end, where the children can play with water to their heart's content. At the same time, they can get acquainted with lovely Irises, which frame the Japanese carp spouting into the pool below

A Group of Distinguished Rooms

The Decorations and Modern Furniture Planned and Executed by William A. French & Co.

Van Brunt & Herz, Architects



Solarium in the Gary home opening into the garden, the color scheme throughout Pompeian

Living room with color scheme in blue and gold and occasional chairs in prune shades



Four Rooms in the Home of Hunter L. Gary

The Furniture Showing an Interesting Combination of Antique and Modern Designs



Octagonal breakfast room, floor of peacock green and blue tiles. Italian furniture reproductions

Dining room with Queen Anne walnut furniture, color scheme amber blue and yellow



Low wooden rack suitable for holding shallow pans containing small plants such as pansies, daisies or bulbs



These little hanging gardens were especially designed for Arts & Decoration by S. Helena Luyt

Little Hanging Gardens

To Add to the Beauty of Windows and Walls in Spring and Summertime

By S. HELENA LUYT

FLOWERBOXES are of equal importance to city-flat-dwellers and country people, and it is remarkable, how large an amount of joy, and how great a decorative effect can be derived from them. They can work magic, for a desolate looking house can be transformed by them into a most inviting-looking place and an already good-looking farmhouse or country house, can be made entirely enchanting by the use of cleverly placed, well planted and cared for boxes in the windows, on the side walls and on the porch.



Decorative trellis work planted with cobea and nasturtiums

It is not only for the sake of the exterior, though, that windowboxes should be used in profusion, also for the sake of those within, should they be planted wherever the sun is willing to shine on them, for they can work as great a magic in cheering up an interior, as in beautifying the outside of a house.

In recent years windowboxes have quite generally been used and they have most generously performed their tasks of beautifying large or small homes and bringing joy to their owners as well as to the passer-by.

Having been used mostly in their simplest form, a plain wooden box, painted or stained, we now begin to look for further possibilities in their design and development, as well as for new and varied ways of planting them, because still greater effect can be obtained by windowboxes or flowerboxes in general, of special design and color for specific use.

The all important factor of course, in successful flowerbox making, is the soil, for where there is not a sufficient amount of carefully prepared soil, one cannot expect the luxuriant growth, which is essential for a perfect success in windowbox gardening. Second in importance to the quality of the soil, is the depth of the box, which should always be as deep as can reasonably be allowed, preferably not less than 10 inches.

In preparing the boxes for planting, it should be remembered that a number of small holes should be provided in the bottom of the box, to allow the water to drain off and to prevent these holes stopping up, a piece of stone, or even better, a piece of broken flowerpot, hollow side up, should be placed over each hole.

Immediately at the bottom of the box a thin layer of fine gravel or coarse sand should be placed, which greatly helps free drainage. The soil itself should preferably consist of a mixture of leafmold, rich loam and sand, well fertilized at the outset, and helped out during the summer by frequent applications of liquid fertilizer.

As to the design of the flowerbox, this should be simple in line, but may still be quite distinct from the usual straightforward square box. A curved line, a little turned foot or ball, a small cut-out ornament if applied in just the right place and right in proportion, may give an entirely new note to the box.

In addition to the shape, the color of the box should be most carefully considered. For the preservation of the wooden box, it is, of course, desirable to have it painted, but as oil paint is not good for the plants, they should be painted on the outside only, and it is even better for the plants if the outside is not painted with oil paint, but is treated with a stain instead. To solve this problem of painting and still giving the plants their very best chance, decorative racks or boxes can be designed to hold plants in pots and in case of small plants, such as pansies, forget-me-nots and bulbs, interesting effects can be gained with specially designed holders for seedpans or bulb pans. As a rule, flowerboxes have been painted green or white, either of which is usually satisfactory, but here also is an opportunity for reaching a new effect, by choosing a color which will combine well with the color scheme of the house and planning the flowers so as to combine perfectly with the color of the box and the total scheme. It has, for instance, been a rather steady habit, to use paris green boxes on a white house and to plant them with pink Ivy Geraniums, which has resulted in many a delightful picture of a country house, farmhouse or cottage. But it would probably add to our interest, if once in a while we found the boxes painted cobalt blue and planted with orange Nasturtiums and Lantanas, or painted a pearl gray and planted with Anthirrhinums in some such gorgeous color as coral red, or in the magnificent variety orange king or fire king.



Baby roses on trellis suitable for use on the lawn providing practically a portable hedge

Although Fuchsias have been used through the years quite generally for the purpose of brightening the windowboxes, they have not been used any too much, for few plants there are quite as fascinating in color and design in their habit of growth, contrasts of color and variety of shape. They should by all means be used in places where they are seen from nearby, for we want particularly to admire their delightfully interesting flowers. A large box planted with different varieties of Fuchsias, large and small flowering ones, bushy and trailing ones, is always a true delight from early spring till the first heavy

Calendulas are very suitable for a gay and bright all-over effect, and they combine well,



Hanging flower box planted with spring bulbs and tufts of grass forming a miniature spring garden



Box planted with fuchsia trailing queen and an underground planting of sweet alyssum

Box planted with petunias suitable for placing on a balcony, a broad window sill or wide porch rail

for instance, with purple balcony Petunias or for a still brighter effect, with trailing Lobelias and the addition of a few Marguerites, for example Mrs. Sanders, will keep them from being perchance too striking in color.

Phlox Drummondi has been used very little for windowboxes, and is still a most appropriate plant for the purpose. It is equally delightful whether used by itself, in self colors or in mixture and combines perfectly with trailing Campanulas, Marguerites or Nasturtiums.

An entirely delightful combination make Heliotrope and Lantana, the latter being used either in brown or in its variety of colors, which are: brown, orange, pink, lavender, white.

Plumbago Capensis offers a profusion of skyblue clusters of flowers throughout the summer, it also has a white and a pink variety, which all go well together, but the blue alone is the greater success in most cases.

Baby Roses, in such varieties as Chatillon Rose, Anny Muller, etc., which flower throughout the summer, make a beautiful filling for windowboxes or flowerboxes on the porch.

It is a most practical plan for owners of larger gardens to prepare a certain number of flower-boxes in an out-of-the-way place, and have them ready for use wherever needed; on a balcony, for the entrance court, to make a special setting for a tea party on the lawn, etc., etc.

For this kind of use the boxes provided with trelliswork will be a great success, because they provide practically a portable hedge and can be used in an endless variety of ways. For placing on porches, this kind of box cannot be overestimated, as far as decorative value and added character to the house is concerned.



Hanging rack for flower pots which can be used on any sunny wall or indoors, near a window

A Dwarf apple tree and baby ramblers will make an entirely different effect from the usual flower box planting



These little hanging gardens that have been designed by Helena Luyt should be considered most seriously in connection with the winter decoration of rooms, with the thought of being placed where plenty of air can reach them and a certain amount of sunlight



A Modern Fashionable Taffeta Dressing Table

Also Many Beautiful Examples of Famous French and English Poudreuses

By MRS. GUY MURCHIE

THE toilette table has always been one of the most charming articles of furniture in the whole category of household possessions. It has a grace, atmosphere and personality to which most other furniture cannot lay claim.

"A toilette," says Roger de Felice, "was originally a square piece of linen in which were gathered together for putting away in a night coffer (coffre de nuit) the various articles used in cleansing and beautifying the face, the hair and the hands. When the moment for their use had come, the *toilette* was laid out on any convenient table, its contents arranged in goodly array, and thereupon began the service of beauty. The modest square of linen in time translated itself into a little mat of crimson velvet with gold lace trimming or of colored moiré lined with aurora taffeta and embellished with gold and silver lace. Men's *toilettes* were no less gay than the ladies'. Presently the toilette gave its name to the articles laid out on it; then to the operation for which they were used; and, finally, to the tables made to carry them —tables whose boxes and drawers replaced the night coffer. But it was only under Louis XV that the *toilette* became the pretty piece of furniture with compartments so well known to us."

Plutarch writes of the *toylet* of Archelaus who commanded that it be made "without any more prating." Between Plutarchs' time and the days of Louis, I surmise that both the ban on authentic gossip and the lack of distinctive and convenient dressing tables have somehow resulted in our scant relics of ancient and medieval toilette-making.

French women of quality of the eighteenth century had the advantage not only of convenient dressing-tables, but of splendid dressing-rooms far more elaborate than the powder closets and wig stands which we associate with the primitive toilet conditions of English castles. As befitted the foibles of the century, French ladies "received" while dressing and an invitation to the *toilettes* of the reigning beauties meant inclusion in fashionable society. Even the Queen was obliged by prevailing custom to array herself in the presence of her Court.

As a collector, I am greatly attracted to the quaint Louis XV poudreuse shown in our illustrations. It is made of satiny old walnut with the soft patina which only centuries of faithful rubbing by hand can give.

Its inlay is of satinwood, ebony and burl walnut. The mirror in the middle compartment, when put into place, is at just the best possible angle to reveal with what confidence the world may be faced. Deep pockets on either side, as well as shallow compartments are lined with old brocade,

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The taffeta dressing table of the moment, with its taffeta draperies around the oval mirror and crystal fittings

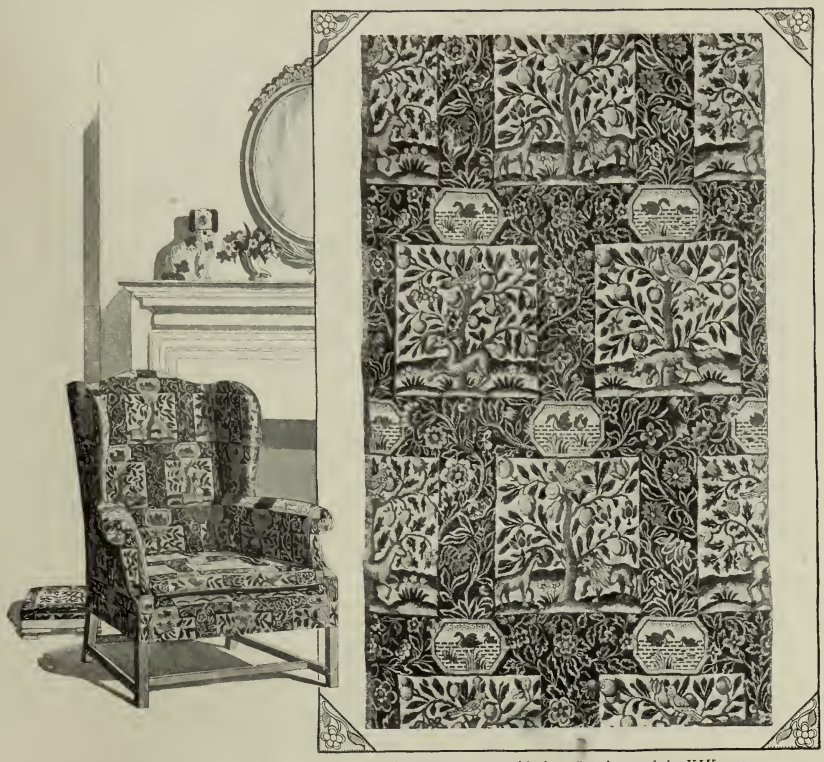


Modern fashionable taffeta dressing table in detail showing its plain lower drapery, scalloped flounce and "Eighteen · Thirty" puffed border



The dressing table with the taffeta covering shown open, revealing the modern, practical arrangement of many drawers underneath





A modern tapestry with the naïve charm of the XIV century

Two Old Designs skilfully combined create this Tapestry

GOING back to Gothic sources and borrowing two of their motifs—the animal figures and the floriated or mille fleurs background—this tapestry has captured the charm of those XIV Century webs.

Here the birds and animals that were wont to disport themselves in Gothic tapestries are enclosed in a series of squares and become the main theme.

These are the beasts of that naïve XIV Century—an age delighting in legendary lore where animal folk rather than humankind were the centre of interest.

Woven into this tapestry we first see the king of the beasts advancing with measured step. Then, under a tree, a deer gambols in celebration of an escape from the arrows of some pursuing Robin Hood.



The trio of little incidents is completed by a prowling wolf on his way to keep some grim tryst with a shepherd's flock, while the little waterfowl in small medallions link together the larger squares and their animal folk tales. The Gothic mille fleurs ground acts as a subdued running accompaniment to this anecdotal main theme.

Because of its dual design, the colors of this tapestry are in low key—quiet brown, green and red that satisfy but do not distract the interest from the design itself. As furniture covering, the soft and mellow tones are admirably suited to hall, library or living room. Its pictorial and decorative interest make this tapestry equally suitable for a screen or wall panel.

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faded by the years into misty silver and blue and rose.

I often wonder if ladies of Louis' Court have sat at my little table to have their wigs powdered and their patches adjusted, and wonder what has been its whole happy use in the service of beauty during its two hundred years.

In England, meantime, the "long labors of the toilet," of which Pope later writes in the "Rape of the Lock," had no vogue with the first English Queens. We know, however, that Elizabeth grew vainer as her fame increased, and her later portraits show a waxing attention to details of personal adornment. From one of them we gain some idea of her boudoir fittings. She sits beside a bench, apparently of oak, covered with cloth of scarlet and gold. Two boxes à toilette are grouped on the bench and we can fancy the beratings that rewarded the owner of any clumsy digits trying to arrange her curls and ruffles.

Mirrors and tables in the Jacobean reigns were usually designed separately. Evelyn made this entry in his diary June 9, 1662: "The great looking-glasse and toilet of beaten and massive gold was given by the

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Louis XVth quaint poudreuse of satiny old walnut with a soft patina that faithful rubbing gives. Its inlay is of satinwood, ebony and burl walnut. The deep pockets either side of the center panel are lined with old brocade



A gorgeous Chippendale dressing table painted in Adam green and ornamented with garlands, tiny moss roses, fuchsia, forget-me-nots. On the wall either side of the carved mirror are rare old Gainsborough portraits

Below is a second view of the Louis XVth poudreuse with the extension shelves folded back to serve as lids for the brocaded pockets, rendering the top of the table more practical and protecting the contents of the pockets from dust

The now famous dressing table of Eleanora Duse', of Italian walnut quaintly and delicately inlaid with sprays of ivory. It is of Queen Anne design and though crude in workmanship it is beautiful in form. A sliding shelf may be drawn out from under the top where the little knob is seen





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Russian Cabinet Work for American Homes

Modern Note in Furniture Design Struck by Roman F. Melzer, Former Architect and Decorator to the Czar

By WINIFRED WILLSON

WHAT is it explains the potency of Russian art? What force enables it to withstand the vicissitudes of revolution and exile, to flourish in alien soil, to imbue with something of its own freshness and vigor the art of nations with which it comes in contact?

We have had many incentives to seek the answer. Russia has given us her best. The Ballet Russe, enriched by the vivid genius of Leon Bakst; the matchless Moscow Art Theatre; the Chauve Souris, gay with the handiwork of Nicholas Remisoff and Serge Soudeikine; the portraits of such artists as Savely Sorin, Nicholai Fechin and Constantine Somov; the sculpture of Sergei Konenkov, of Boris Mikeshin, of Seraphim Sudbinin and Gleb Derujinsky—all of these have aroused our interest, have contributed to our knowledge and appreciation of the lively, imaginative quality of Slavic art.

Now opportunity has been given us to study this art from another aspect, in a small but unique collection of Russian cabinet-work designed by Roman F. Melzer, official architect and decorator to the former Czar of Russia. This furniture was exhibited during January at the Art Center, in the gallery of the New York Society of Craftsmen.



Interesting furniture for the side wall in Russian design of brilliant colors

It was Mr. Melzer, by the way, who supplied the answer to our question.

"All good comes from the sun—the East," he said. "The East means Asia. It is the cradle of all the arts. Russia is very close to Asia. For centuries we have drawn our material, our inspiration, from the Orient. It is for this reason our art is powerful. The arts flourish where people are naive and primitive. They are crushed by material civilization."

As personal architect to Nicholas II throughout his reign, Mr. Melzer was a force in the art expression of the period. It was he who was called upon when Imperial structure was to be built, redecorated or reconstructed; it was he whose services were demanded when the Czarina wished a cabinet, to decorate it herself as a gift for the Grand Duke Michael. He also found time to conduct a furniture factory in Petrograd, supplying the designs, while his brother acted as business manager.

One of his earliest commissions as royal architect was to redecorate a part of the Anichkoff Palace, to which Nicholas brought his bride immediately after their marriage in 1894, only about a month after his succession to the throne.

During the years that followed, this versatile Russian filled one important commission after another. In 1900 he was appointed architect of the Russian Building at the Paris Exposition, and designed a structure similar in plan to the Kremlin at Moscow. Clinics and public buildings, an orthopedic institute (this by command of the Czarina), a great wall enclosing the grounds before the Winter Palace, a bridge across the Neva to harmonize with wall and palace—these were only a few of his royal commissions. He was also frequently engaged by members of the royal family and by the nobility. One of his latest and most notable achievements was the palace of the Grand Duke Michael. The building itself, the interior decorations and the furniture, were all made after his designs. Unhappily the Grand Duke was never able to enjoy it, for the Revolution intervened. Neither Grand Dukes nor their palaces were popular, and Mr. Melzer's work was soon reduced to ruin, in spite of his fine craftsmanship.

The superb wall of stone and iron before the Winter Palace met with a similar fate. One reason, doubtless, why this masterly piece of work was destroyed was because the Czar's monogram formed part of the design, and the imperial crown surmounted the gates. So nearly impregnable was the wall that the Bolsheviki could only hew it down with great effort, and at enormous expense.

Another fine example of his work, the bridge across the Neva, was spared, and still stands, though unfinished, a memorial to his art. It was saved, however, not as a work of Russian genius, but simply because it was too useful to destroy.

Naturally, under the Soviet régime, anyone who had been so closely connected with the Czar's entourage was viewed with suspicion. Obliged to flee, after many adventures Mr. Melzer escaped by boat to Finland, accompanied by his son. He had lost everything, and was forced to begin life anew. Making his way from Stockholm to Berlin, he found there a number of refugees from his factory in Petrograd—a nucleus for the staff of a new factory which he established in a suburb of the city. The cabinet-work exhibited at the Art Center was made by Russian refugees in this factory, craftsmen of real skill.

It was a unique collection. Most fascinating of all were the jewel caskets, gay little chests in gold lacquer, bravely decorated in red, green, orange and purple. These boxes are covered completely with gold lacquer before the application of the design—a process which results in rare richness and brilliancy of finish. Satin linings in harmonious shades lend an added charm.

The larger pieces are more restrained in treatment—free from the strong color contrasts one usually associates with Russian art. Although the colors used—red, orange, black, gold, etc.—sound resplendent, they are all grayed and softened until even a conservative taste would find them agreeably livable. The decorative motifs are small and conventional, obviously inspired by geometric forms.

Although characteristically Russian, these pieces follow the style of no particular Russian period; they are strictly modern conceptions. The tea tables,

(Continued on page 52)



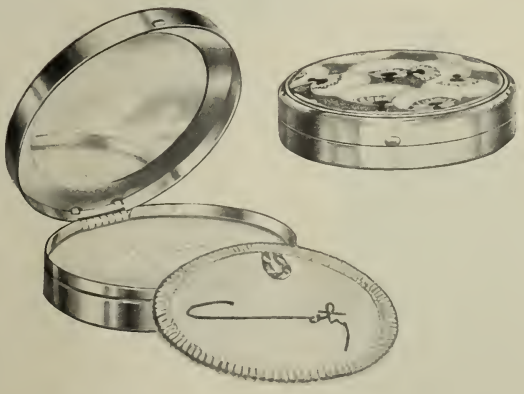
Sideboard design for a Russian breakfast room in brilliant red, orange, green and purple. Most interestingly associated for dazzling effects



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sensibly provided with separate trays, are especially well adapted to modern use. Chairs of original design, wall cabinets that suggest mystery (if they *have* no secret compartments, they should have), tabourets, chests and tables—each piece is a masterly specimen of the cabinet-maker's art. And one discovers that chests and cabinets are finished just as beautifully, and decorated as ingeniously, inside as out.

After making a personal study of our American homes, Mr. Melzer has designed many pieces especially adapted to American tastes and requirements. Several bedroom suites which he designed recently are not at all exotic in form, although the bold decorations suggest a true Russian love for color and definite form. Not to mention a Russian imagination! After all, what could be more charming and appropriate than a headboard



Peasant chair characteristically Russian in design and coloring

gayly decorated with the symbol of a rising (or setting) sun? The color scheme of this particular set is yellow, blue and silver—a far cry from the usual conception of Russian art!

Mr. Melzer's impressions of decorative design in America are illuminating. Expounding the familiar thesis that every life has its own art style—that it is life itself which creates the style—he holds that our own life, which is so powerful, so modern, so practical, expresses itself best in the practical things, in office buildings, office furniture, railway stations, automobiles, and the like.

"Here you are best because in these things you do not copy, you create. Why do you hark back to the past, to art styles that express a life as different from your own as midnight from noon? Why Louis Seize furniture? Why put a vital, bright, charming American woman against a background hoary with age or tawdry with ineffective modern designs.

"To have the real atmosphere of antiquity—the things we have abroad—that is impossible. No matter! You have few traditions to bind you. You must have the courage to experiment, to create, to welcome the new. It is only so you will have the great art."

Mr. Melzer's studio is a veritable mine of fascinating antiques sent here from all parts of the world. One steps on a Chinese rug centuries old, and the Oriental note is again struck in a Chinese Chippendale cabinet and fascinating Chinese screen embossed in high relief.

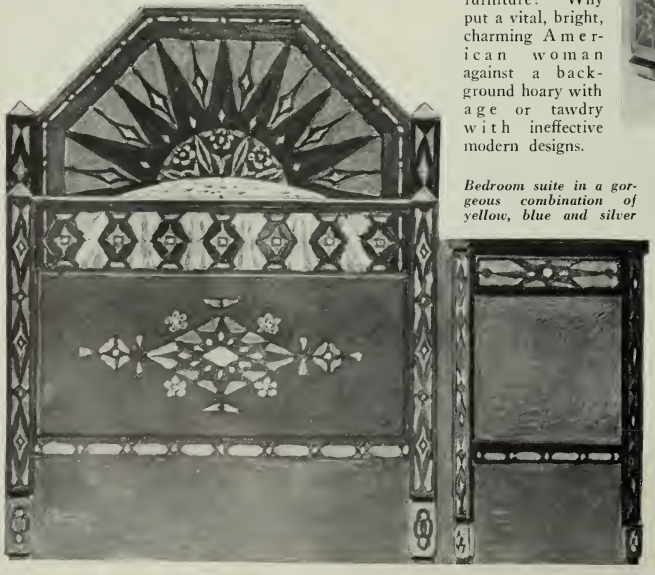


Part of a suite designed for an American bedroom in a brilliant combination of yellow, blue and silver

An exhibition of priceless work of art, tapestries and furniture was shown here recently under the auspices of a committee which included Mrs. Ripley Hitchcock, Mrs. John Hayes Hammond, Miss Georgiana Howland and Mrs. Elihu Root, Jr.



Inlaid Russian jewel cabinet



Bedroom suite in a gorgeous combination of yellow, blue and silver

Aside from charming pieces of Mr. Melzer's own design the exhibit included antique Spanish chairs and tables, fine old tapestries, rich 16th Century stained glass windows from Nuremberg, curtains of old Venetian velvet, silver that once belonged to Peter the Great, and other priceless antiques. As a connoisseur no less than a designer, Mr. Melzer shows that fine taste and exquisite imagination which is perhaps the rarest contribution of Russian genius.

The value of this exhibition of brilliant Russian furniture lies not only in the sense of what this artist craftsman has accomplished, but in the inspiration it gives to students of furniture-making. Because there can be no doubt that America has not yet fulfilled her destiny in the world of fine cabinet-work. We are slowly growing to reproduce fine periods of furniture with great justice and skill, but often seek inspiration for the improvement of our native craftsmanship.



IN this delightful sixteenth century Florentine sitting room with walls covered with Genoese velvet, the Stormoguide shown on the mantel blends into its surroundings most admirably.

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A Modern Dutch Colonial House

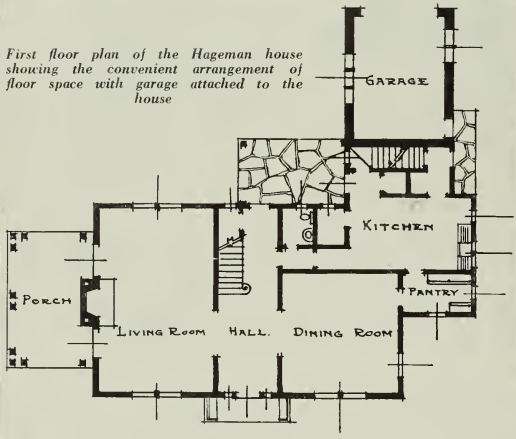
The Service Wing and Garage Are Attached to the Main Building



Dutch Colonial house of Stanley Hageman at Maplewood. This house is delightfully placed in the midst of mature shrubbery and old spruce trees

Kenneth W. Dalzell, Architect

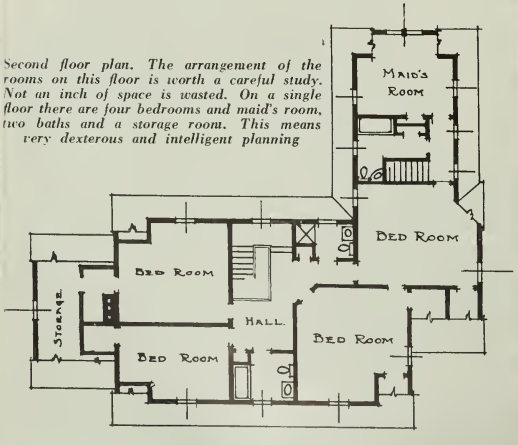
First floor plan of the Hageman house showing the convenient arrangement of floor space with garage attached to the house





Marked distinction is given the facade by the Colonial entrance, reached by a stone pathway that runs from the driveway, thus leaving the lawn unbroken. The gray woodwork of the doorway is pleasingly contrasted with the darker surface of the gray stippled walls. Primitive brick and stone steps accentuate the extreme simplicity of the entrance treatment and is further emphasized by quaint wood settles either side the door

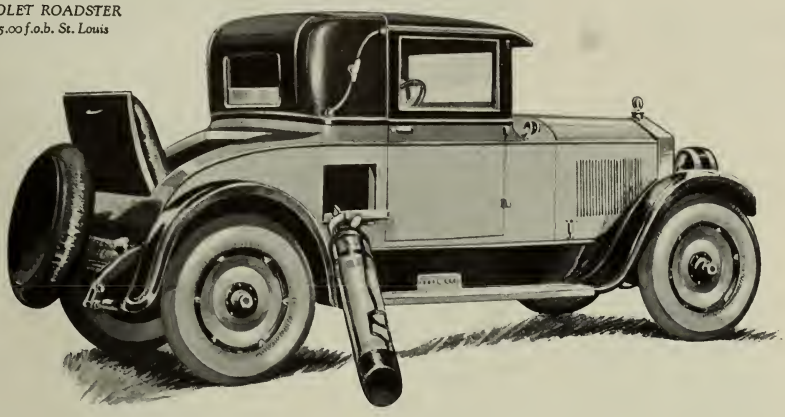
Second floor plan. The arrangement of the rooms on this floor is worth a careful study. Not an inch of space is wasted. On a single floor there are four bedrooms and maid's room, two baths and a storage room. This means very dexterous and intelligent planning





Wholly in sympathy with the simplicity of the exterior is the appearance of the hall with its classic Colonial stairway and typical wood trim. After the Southern Colonial custom, the hall runs through the center, flanked on the left by the living room and on the right by the dinning room and "L" containing the service wing and garage at the end

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Visiting the Art Galleries



Courtesy of the Kraushaar Galleries

"Coast of Brittany," from a painting by J. A. McNeill Whistler, recently sold to the Wadsworth Atheneum



"Mother and Child"—bas-relief in marble by Emil Fuchs, who is at present having a one-man show at the Fine Arts Building



Portrait of Mr. Samuel Heilner by August Franzen, recently exhibited

Courtesy of the Reinhardt Galleries



"The Cradle of the Deep," from an oil painting by John Noble

Courtesy of the Milch Galleries



(At the right) A recent piece of wood sculpture by Robert Laurent

Courtesy of Himebaugh & Browne



An old Silver Kettle, with stand and lamp, made in London in 1746 by Peter Archambo

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Book ends suggesting the occupation and sites along the New England coast

Some Significant American Pottery

Showing the Beauty of Nature in Design and Color

By MIRA BURR EDSON



The pottery is in a dull green, mat glaze designed at the Marblehead potteries

WHERE the sounds of the sea may almost be heard — certainly in imagination, and with many sea traditions vaguely mingled — there is a little Pottery from which have come for years attractive articles finding recognition with the public, vase for flowers and other decorative uses, or simply to serve — themselves—as a bit of pretty but quiet color.

Lately the Marblehead Potters have designed and executed many articles—vases and bowls — which have the very sound of the sea enmeshed in their forms and glazes. They suggest shells and the pearly linings of mussel and others to be picked up along the beach, while yet keeping to practical uses in really very simple



A varied group of Marblehead pottery from a peach-blow pink to deep red and greens, the plaque showing the interests of the sea-faring folk, designed by Mr. Baggs



Tile designed by Mr. Baggs in a delightful mingling of blue, green and white

forms, relating the shell-thought to a perfectly desirable article.

The glazes seem to be a combination of a very delicate thought of brown with the pearly iridescence referred to, the lines flowing, mingling as they form spiral suggestions upon the surface, or empearl the inner linings, as if the work were in sight of the sea-gods themselves. Nothing affected. It does not force the thought upon you—it simply is; but anyone who has enjoyed shells—and who has not when a child gathering them?—can supply the enthusiasm.

But these are but the latest of many things which have come from this quarter. Along with the regular output there are experiments constantly being made and special pieces devised. There is a lovely red jar. It suggests the peach-blow red, you tell yourself. Indeed, not being an expert, you believe it very near if not quite that. And upon inquiry you are told that this is a happening—just as we have heard the peach-blow is, and that this, also, comes from a glaze recipe which produces ordinarily a quite different effect. We are the more intrigued. The jar is shown in one of the groups, having green branches in it.

Other objects in this group are of interest and are unusual; not to be made, perhaps, in the usual way. Note, for example the plate or plaque at the back of the group. This again reflects the sea in presenting us with a ship, well designed to occupy this space. The body-clay and the glaze covering it are of contrasting colors and when the glaze is still soft the drawing is made, going through to the body-color beneath which then forms the design. This is the only example of just exactly this that we have seen. Such a technique might be used for a variety of designs and purposes, but so far it seems only to have been quite successful when personally handled, as here.

A recent piece from this pottery has been bought by the Metropolitan Museum—a rare and well-prized approval of its artistic and permanent interest. Bookends recall the sea and shipping—carried out, always quietly and not boisterously—in a fine dull green mat-glaze.

The plaque or tile which is shown in another of our illustrations is a single piece. It is fairly large—about ten inches square—and appears in soft greens and blues and écrues, etc. The blues, of a delicate hue, predominate in the mind after seeing it. The

(Continued on page 83)



Some of the most recent pottery designed and executed at Marblehead, the one at the left showing the exquisite color of the sea-shell

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FACTORY—LONG ISLAND CITY

A Modern Apartment in Old Paris

The Part Played by Individual Taste Against the Background of the Empire

By EYRE DE LANUX

"I LIKE this modern [*lamp, picture, silk*], but is it suitable for my [*English, Italian, Colonial*] apartment?"

This question has often occurred to those of us, who, after years taken in decorating an apartment, feel obliged to refuse the acquisition of any new object on the plea that it would be out of place in the harmony of the period. We have seen a great many modern interiors in the last few years, and we have tried not to condemn them too hastily without a fair trial, but for one reason or another, they have failed to solve the problem of giving us an interior in which we could live. Still something about them, a color scheme, an unusual contrast of proportions, has been attractive enough to leave a regret.

On the other hand, we know that a Colonial, or an Italian scheme of decoration is always good. Should we then, once and for all, abandon any possibility of having in our home certain beautiful and appropriate objects, sometimes frankly modern, sometimes a stranger by several centuries or continents? Must one adhere strictly to the demands of the period? How far may one go in introducing foreign elements into an otherwise "perfect" interior?



From the Empire windows of this salon we look out upon the long vista of the Seine and the Palais du Louvre

With these questions in mind, these photographs of the apartment of a well-known Paris artist were chosen, to show how a Frenchman has treated the problem, and while for American houses there are some things impracticable to adopt, even advisable to avoid, there are certain others which may prove stimulating and worthy of experiment.

Belonging to Monsieur and Madame Valdo Barbey (Madame Barbey is the daughter of the director of the Paris Opera), the apartment forms part of an old house dating from the Empire, built on the left bank of the Seine, and facing the Louvre. Here the problem in decorating was not so much that of mixing periods, as of building a modern interior on a classic, almost austere setting. But in either case, to obtain a basic harmony, certain fundamental rules must be observed.

First, there are the two big masses that compose every room. The floor, walls and woodwork are one mass, opposed to that of the hangings and furniture. If the first mass is chosen as a background, as in the photograph used here as an illustration, mass No. 2 must play the animating role, break up the flat spaces, give movement and color. In mixing styles, it is doubly important that these two masses be kept well in mind. Decide on which part of your room is to be neutral, and let nothing enter to disturb this precious neutrality.

(1) This house, built under Napoleon, is situated on the Quai Voltaire, across the river from the Louvre, on the spot where the Hôtel Morstin used to stand, between the Hôtel de Chabannes and the Hôtel de Bouillon, residences of the great ducal families. From the roof, in the XVIIIth century, a fore-runner of the aviators tried out his flying-machine. He fell on a laundry-boat in the Seine and broke his legs. The great Architect Viollet-le-Duc lived here, and so did a less sympathetic person, Count von Bismarck, when he came to Paris during the universal Exposition of 1867. Corot was born in a nearby house and his first sketches were made from the Seine at this place. In the XVIth century this was wasteland, the famous Pré-aux-Clercs, rendezvous for feasts and duels, so much talked of by Alexandre Dumas.

In this Salon, the ceiling, walls and floor are of a deep pigeon gray, the carpet velvet, the walls painted. The furniture is gray and white, the chair and divan are upholstered in brocade of a strong, modern pattern, the other chair in velvet. When the differences between background and foreground are as subtle as these, very little is needed for contrast. The black volumes of the piano and screen become unusually significant. Now, to give movement and vibration to this room which otherwise might be criticized as cold and static, we have the frankly daring designs of the woolen rugs and the cushions, the reds and greens of the painting over the piano, with the most conservative XVIIIth century Boucher's. For the delicate and humorous touch, there is concentrated color in the two amusing boxes of mounted scarabs and butterflies. Anything more in this room would give the impression of crowding. Once the general masses have been established the least detail accentuates and gives the necessary personal value.

But movement against neutrality is not enough. Just as there are contrasts of background and foreground, so there are contrasts in texture and form to consider. Warm, thick surfaces as opposed to shining, metallic ones. In the early French houses of the XIIIth and XIVth centuries, we have this opposition perfectly exemplified. The floors were of thick tiles, the walls of heavy tapestry—the chairs were small and stiff, the bed a massive curtained affair. Less obvious ways we have now of fulfilling these requirements. Here, the velvet of the screen is the complement to the hard surface of the piano, the taffeta of the curtains seems even colder by the exaggerated thickness of the little rugs on the velvet carpet.

There are many elements which may cause the heavy and dull reaction one meets with in entering certain rooms. Very often this is due to a lack of sensitiveness toward the relative size or shape of the parts composing it. If the architect has not done his part in the matter, if the doors and windows are not of interesting proportion, no amount of furnishing can win the point. Here the Empire window gives a definite style to the room, the relation between the shapes of the furniture is very agreeable, but the experiment for "something different" in the table legs is not for imitation. If these proportions of mass (which includes color and design), texture and form be kept well in mind, any amount of individual phantasy may be permitted without shocking your sense of harmony.

How has the dining-room been treated? Obviously, a most conventional room in proportion and arrangement. But here the attention has been paid to color relations. The walls are a cool, turquoise green, the carpet a battleship gray, the chairs black with green-striped taffeta. So far, everything is subdued, cold in tone; against these values, the black and white marble of the console table and the fireplace (the latter questionable in shape, but very good in *pattern* value) its silver bas-relief, and the other silver motifs of decoration, take on an almost theatrical importance. On the walls are four photographs of archaic Greek art, touches of dark gray repeating the

(Continued on page 71)



Black and white and silver look very well against the walls painted in turquoise green in this dining room



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A. & D.—June

A Promise of Our Architectural Future

(Continued from page 59)

design and the classic buildings are of a classic re-vitalized and made interesting. In the practical and convenient planning, and in the technical and mechanical equipment of the large building the American architect has set world-standards, whether the problem is that of a bank, a school, a hospital, a department store, a restaurant or a hotel, every detail of comfort, convenience and efficiency has been carried out with the utmost practical skill and knowledge.

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In such houses as the Newbold house, by Mellor, Meigs and Howe, the Law house by Dwight Baum, or in the big country houses shown by Walker and Gillette the cost is there but does not show on the outside in marble and bronze, as it used to. Whether or not ideals enter into it—and I seriously think they do—good taste certainly does, and the large country house of today is entirely admirable in this respect. The larger country houses that are being



An interesting exhibition of modern casement windows and doors shown at the Architectural League. Courtesy of the International Casement Co.

of examples shown, it is possible only to generalize, to isolate and to express in the simplest terms what the whole thing means. Royal Cortissoz said that the exhibition "reflects our national energy and ideals." I agree on the energy, but feel that there are so many different kinds of ideals in this country, together with so many large areas of life and activity quite devoid of perceptible ideals of any kind, that the term makes his generalization just a little too glittering.

Ideals differ so, even as related to the same building. The poet or the artist, gazing up at the great tower of the Shelton, might see his ideal in its reposeful masses and noble profile, while a hotel operator might see his ideal in the contrivance of a maximum number of outside rooms with baths, at an agreeable gross rental per floor.

And certainly there are different ideals in dwellings. Fortunately for our hopes of esthetic salvation, the ostentatious "show place" of pre-war days no longer represents the general ideal, even built now express the idea of a dwelling far more than the kind that used to be built at Newport and Bar Harbor; they look far more pleasant to live in and far easier to maintain. They are not formal villas or chateaux, but are honestly country houses.

Not so large as the largest, nor by any means so small as the smallest, there is the type of house so very attractively designed by Aymar Embury, Frank J. Forster, Thomas H. Ellett and a host of other architects. Here are houses large enough and small enough to correspond with the living requirements of the people for whom they are designed. One of the conspicuous merits of the present house of moderate size (if not of moderate cost) is its absence of showy and vain-glorious effect. It does not try to be impressive, and if this is really a reflection of the spirit of the people for whom it is designed, as well as of the architect's taste, we have arrived at a kind of expressionism that means something, and that means something intrinsically worth while.

There is, moreover, a high degree of architectural merit in the houses designed and built by some of the larger land companies, houses in which the personal equation of the future owners' tastes must necessarily be absent. Conspicuous among houses of this type are those of Coral Gables near Miami in Florida, where a distant style, or at least a mannerism called "Mediterranean" has been evolved—a style more consistently Spanish than anything that is being done in Spain today.

It is perfectly understandable that the most popular exhibit of all was that of the Architects' Small House Service Bureau—a national affiliated group working under the sanction and auspices of the American Institute of Architects. A few years ago it became increasingly apparent to the architects of this country that there would be no widespread improvement in the design of small houses so long as these were not the work of architects, and so long as the cost of conducting an architectural practice made it impossible to undertake the design of a really small house on the standard commission basis.

Able architects, therefore, prepared an extensive variety of designs for small houses and offered these to the public in the form of complete working drawings and specifications at a nominal figure. The motive in this can only be attributed to the architects' sincere wish to raise the architectural standards of the whole country from the bottom up instead of from the top down, and already the effects are encouragingly discernible. Every type of small house is available in the designs offered by the Small House Service Bureau, and each one is the work of a qualified architect. The exhibits in this instance consisted of drawings, plans, photographs and scale models, and those architects who have contributed their work to the Bureau must have the very real satisfaction that their little houses, well-designed, attractively designed, and within everyone's reach, have brought architecture nearer to the whole public than the more conspicuous works that to most people connote "architecture" and remoteness.

THE HAND OF THE ALLIED DESIGNER IN ARCHITECTURE

For all that, architecture is the most authoritative of all the arts, it is not jealously disposed toward the arts that are allied to it. And among other valuable things which the recent exhibition must have shown its thousands of visitors was the close and vital relationship of the allied arts and the diversity of arts—usually taken for granted—that go to make up most completed works of architecture.

Mural painting, sculpture, stained glass, faience, textiles, metal work, plaster work and many other works of the allied designers were seen to excellent advantage, as well as to the credit of their producers, examples in the several arts mostly deriving from architectural requirements and mostly contributing to architectural effects.

Certainly the examples of interior decoration that were shown proved to any who may have needed conviction that here is the art that relates architecture to human life at the same time that it invokes from the past certain historic periods glamorous with human associations and rich in human qualities that architecture, by itself, is at a loss to convey.

An English panelled room, warm and yellow, with leaded bay window and figured plaster ceiling was contributed by Charles of London. The room, an actual one taken from the Moat House, Shrewsbury, England, dating from about 1620, afforded all the evidence that any reasonable mind could require that the restless modernists, seeking to create interiors and furniture that break entirely with the past are inevitably bound to fail in their experiments. They ignore the fact that this beautiful old English room so fully affirms—that there is a continuity in our human chain of generation following generation that cannot be arbitrarily broken. Entirely satisfying esthetically, such ancient rooms as this one that was re-created at the architectural exhibition are a part of our tradition and go to make up our mental, if not our physical background.

Differing entirely in style, yet no less significant in its values, there was a French room by the firm of Baumgarten, a room fine in scale, fine in all its implications, essentially sophisticated and peculiarly vivid in its power to recall a brilliant, delicate era when cultivation was a purpose rather than an incident of life. In the lives of many today it is not even an incident, and could vanish utterly from sight and consciousness if the art of the interior decorator did not re-create it afresh.

In this re-vitalizing of the beauty and cultivation of times otherwise past beyond recall lies one of the decorator's greatest and most unique opportunities, and one in which he has an advantage over the architects. For all their skill and resourcefulness, architects have not told people, for instance, that "Gothic" could mean anything but churches. The layman might well have supposed that there was no secular or domestic architecture in the Middle Ages—yet a modern adaptation of a Gothic interior can possess a peculiar quality of romance. This, certainly, was evidenced by the Gothic interior exhibited by P. W. French, and also in a delightful room by Jacobson, a room with trussed open timber ceiling, hooded Gothic fireplace and bits

(Continued on page 74)

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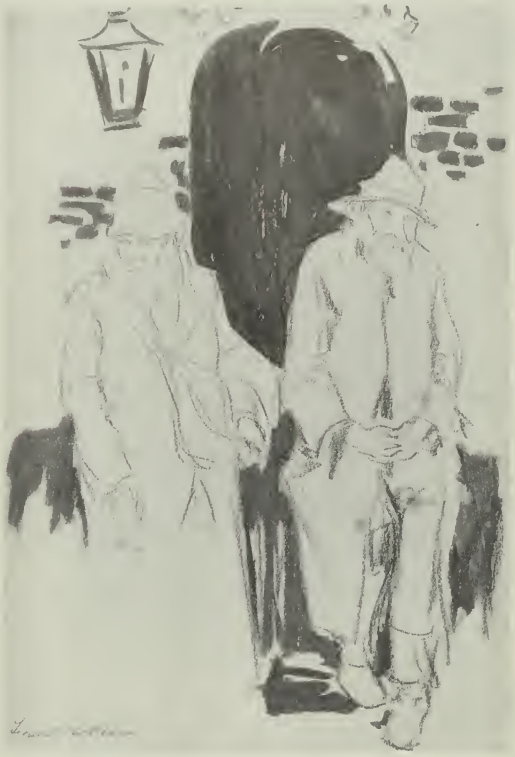
The Balzac of the European Ghetto

(Continued from page 33)

than anywhere else the East and West have met and have mingled.

The Hellenic influence in the Ghettos of Europe has made great headway in spite of the heavy-coated Hebraic customs and rites, and very often sways large percentages among the younger generations. In some Ghettos the purge the Ghetto of its Ghetto-made habits, to be more like other citizens of the country. But one gathers from Mr. Reiss' work that the work of assimilating the Ghetto-born Jews of Europe to the rest of the country is painfully slow.

Poverty, filth, superstition are



Beggars before a Synagogue entrance in Lemberg

modern flow of events has left few impressions and the ancient Hebraic traditions are sacredly inherited from one generation to another. Through all there is a strong strain of idealism, self-sacrifice and an unappeased hunger for knowledge and learning that leads the steps of many to fanatical support of new movements, beliefs and experiments. There is a tireless effort made to shown in Mr. Reiss' drawings with a relentless and stark honesty. Whether in Venice, Warsaw, Lublin or Lemberg, the note is the same — depressing, sordid, and mediæval, but somehow touched by the art of Mr. Reiss with a divine pity and a Dantesque glory.

The illustrations here reproduced are of the very best of Mr. Reiss' work.

Cellini and Alfred Lenz

(Continued from page 21)

Offered his records to the San Francisco World's Fair. They wanted only "Mission" styles. There was no interest, no support, although he did the great seal as he had done the seal for the St. Louis World's Fair.

From 1898 until 1902, he was interested in the typographic brand of modeling in colored wax relief for photography. He traveled for railway companies and steamship lines, exploring for beauty, and in his studio set up a form he modeled or painted for their guide books and travel catalogues. This brought him unusual training in detail portrayal, mostly illustrative, but many of the designs in colored wax models are worthy of permanent reproduction in a durable medium. The models were very frail, and he found no one to cast them, then the mother of necessity took him into casting them himself. He studied methods of reproduction. First, electrolytic silver deposit. Then because he must thus employ only pure metals, not alloys, he set out to learn the founder's art, uniting metals without limit in experimental processes. But lo, he lost so many models and valuable designs, that one day he started to work with models of no expense, and cast leaves and flowers by the Cir Perdue (or lost wax process). Here the models, he found, could be eliminated if properly treated in a chemical way, the flowers which when later burned out admitted of casting the metal in their place. There was immediate recognition in the metallurgical fields. Suffice to say he had gained his purpose and arrived at a method in which he could reproduce from a wax model, however difficult in detail, in durable metal.

Returning to his modeling, he perfected his method to such an extent it was looked upon as a complete restoration of what was commonly called "The Lost Art." The Cir Perdue process is as old as China, and Alfred Lenz found in South America undeniable evidence of its use. Little gods of gold and silver made by crude wax and cast in crude sand and charcoal dust with finger marks the telltale evidence, all from malleable natural wax, made by the "nasty little bee," the "Angelito," that loves the salt of your perspiration for the sweetest honey. The process is simple; a wax model is made out and the gate put on, an investment (or mold) mixed as you would Plaster of Paris, soft, with which you encase your wax model. When this has set it is fired and baked, and the wax melted out. When the mold (or investment) is dry it is ready for teeming or pouring in the metal. When that is cold enough to admit of handling, the investment is broken off and washed clean of the metal. There is reproduced a replica of the wax model; this essentially is the process "Cir Perdue."

In 1913 we find the artist broken in health, and here death and poverty had pursued him, and he journeyed again to California, worked in gold and platinum settings for diamonds, worked in silver, followed the flower casting, sought in nature the beauty of life. Not until 1915 did he finally perfectly produce the famous flower castings. He earned enough, lived alone. As the Oakland *Tribune* reporter said: "My search led me to Hurricane Gulch (Sausalitos), where a very little old house . . . told me I had arrived at the home of 'The Man of Mystery,' as he is known in the village, since it seems he lives so exclusively and won't visit. A small card, 'Alfred David Lenz,' 'In, only by appointment.' There the bay of San Francisco, Alcatraz, even the . . . There on the canvas cot three well-fed kittens. I concluded 'Who lives here, does so by choice.' I knocked at the door, wondering about the 'Man of Mystery.' He answered and we talked of many things, this pleasant young man of forty, and found a common ground for travel talk."

In 1915, constructive experiment in wax for modeling small pieces, an opaque plastic wax, solid substance, that must, however, melt at a low point to reduce to a minimum the tendency to fracture the mold or matrix when being melted out was found necessary; resin, pitch, in a wax carbonize, leaving residue which causes imperfections. So also in the matrix or mold, when it absorbs the least amount of heat, it permits hot metal to remain in fluid state longer, and flow into perfect detail. So Alfred Lenz worked on both the wax and the investment, he worked chemically, physically, empirically. His metier, of course, was the miniature, and the difference between the small and large in casting is obvious, for the danger of overheating or "boiling" the metal and producing porous or "springy" qualities is easy to see, and also in a statue six feet high there is a calculable shrinkage of half an inch, whereas in the miniature a conjectural allowance must be made in modeling. So he has worked first with pure metals in alloy, and then with the wax toward perfection, and the mold to make it perfect, no more mixing of asbestos, coarse or fine, with plaster for him.

As a result the "Pavlowa," bought by the Metropolitan Museum, is a perfect jewel-like sculpture, 8 inches high. The "Aphrodite," exhibited at the National

(Continued on page 66)

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Contemporary Reminiscences

(Continued from page 36)

really fine things about the play. It is another "Spring's Awakening" in the cruel, colorless, hard and poverty-ridden atmosphere of Western farm life. It is stark tragedy lightened and sweetened by an interlude of young love, and informed with a brooding, poetic vision. I have since read the play in book form, as published by Doubleday, Page & Co., and I am the more convinced that Mr. Totheroh is a dramatist from whom fine things are to come. He has a firm grasp of character; he knows how to develop tension; and he has an ability to spin poetry out of ugly realism. He is yet infirm in his mastery of colloquialisms and his dialogue in many places lacks naturalness and inevitability, but these are faults which practice will correct. The Cherry Lane electrician and scenery designer were responsible for some of the most beautiful effects I have seen in the theater for a long time. And not since Mary Miles Minter played in "The Littlest Rebel" have I seen a lovelier or a more convincing innocent than Miss Mildred MacLeod.

* * *

NO new novelist within my memory has risen to such heights of acclaim on the strength of one novel as has Margaret Kennedy, whose "The Constant Nymph" has stirred youngsters and oldsters alike to the employment of ecstatic employment of adjectives of praise in England and in America. I read the book at a single sitting and savored it so leisurely while I did so that it was breakfast time when I finished it; and if I had had my choice in the matter, I should have stayed away from work and read it all over again. For sheer technical brilliance, there are not a great many novels that can come up to it. Insight, sympathy, and understanding in the delineation of character are Miss Kennedy's attributes in an extremely high degree. Moments of passion and tenderness she can etch as with acid into one's memory. And her wit is so humane, wise and delicious that anyone who writes must almost weep with conflicting emotions of envy and gratitude at single, unforced, unpretentious sentences in which she packs so much so aptly. There are but three other stories of musical genius in fiction which seem to me to carry conviction and sympathy and those are Henry Handel Richardson's "Maurice Guest," Romain Rolland's "Jean Christophe," and Romer Wilson's "Martin Schueler." And "The Constant Nymph" contains a study of musical genius that is happier, wiser, and wittier than any of these. All that one learns of Miss Kennedy is that she has until recently lived in Cornwall with pious parents who have not thought well of her literary ambitions and who expressed so much disapproval of "The Constant Nymph" that Miss Kennedy, who is only twenty-nine, has decided that she has her own life to live and has taken lodgings in London. Gossip has it that Miss Kennedy has drawn upon the life of Isadora Duncan for her portrayal of Sanger, the musical genius whose character dominates "The Constant Nymph" even though Sanger himself dies in the early chapters of the book. If Miss Kennedy has done this, she has made the best argument in the world for the theory that the elements of genius and of greatness are identical without reference to sex.

* * *

THERE are three American novelists whose work is known to the commonalty of Europe. One may find translations of the novels of James Fenimore Cooper, Upton Sinclair, and Jack London in the bookstalls of Moscow and Madrid, Copenhagen and Constantinople, Antwerp and Amiens, Munich and Milan. And of these probably the greatest hero is Jack London himself, who appeals to the desire for expansion and adventure in the heart of most human beings. Rose Wilder Lane has attempted to put London into a novel called "He Was a Man." It is an entertaining but shallow study. London himself touched reality and profundity more definitely in his own autobiography, "John Barleycorn." Some day an intelligent critic will try to get at the psychology of London's amazing career. But he will, if he does the job well, approach the task neither as a detractor nor as a hero-worshiper; he will be at once dispassionate and sympathetic; he will get into it something of the careful skill and understandnig that Margaret Kennedy displays in "The Constant Nymph."

* * *

I HAVE a letter from F. Scott Fitzgerald, inclosed with a copy of "The Great Gatsby" which he was gracious enough to have his publishers send me. In part it reads: "I give you my word of honor this isn't a moral tale—nor has it any more resemblance to Chambers because it deals with the rich than has 'The Twelve Little Peppers' to 'My Antonia' because it deals with the poor. It happens to be extraordinarily difficult to write directly and simply about complex and indirect people. And I should prefer to fail at the job ridiculously as James often did than to succeed ignobly. . . . Dostoyefski said that people's motives are much simpler than we

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Cellini and Alfred Lenz

(Continued from page 64)

Academy, was cast in six different alloys from bronze to silver and red, green, and pure gold. The "Star Dust" bronze was cast in several alloys, from an old gold-colored bronze to a gun-metal black.

In his studio at Flushing you will find records by each wax model of the successful alloys. The machinery is complete, truly personal and individual. I found no pyrometer; his eye judged the heats. There is here, however, the wax modeling-room, the matrix or investment-room, many molds of which have sixty parts wired together; the foundry-room with two small furnaces, and the patina-room with acids and glass fibre brushes, and then his gigantic vault where rest securely the records of his research and molds.

Patinas are interesting. The mystery of it. Mysterious chiefly because the original constituents in alloys must not be ignored in the surface treatment, when a more or less permanent final coloring is worked for in patinas. Certain alloys may be colored temporarily most pleasingly, and yet are shortlived, because the atmospheric environment will promptly set to work to establish a finished color precisely fitting to that alloy and the air. Therefore, if certain patine is desired it must be prepared for in the original mixing of the metal. For instance, lead in bronze permits a Nile-green patine. There is patineing by alkalies and acids, or both, and also by amalgamation; the latter, commonly called "firegilding," is a process of gold and mercury in amalgam formed, applied to the bronze subject, the mercury by computation and amalgamation joins the gold with the bronze for a period, the bronze is then heated and the mercury expelled, leaving the bronze gold plated (or firegilded). This is a very ancient method, and occurs in the sculpture of the middle ages. But Lenz scorns this method, for he has found an alloy exactly the color of gold and patines to a beautiful amber.

Now the endurance of any patine is increased by having the oxidizing process mature in the environs in which the statue will rest. The chemical action of nitric acid, for example; bronze heated and stippled with diluted nitric acid will produce a very pleasant verde green (antique patine), but upon changes of temperature the metal itself alternately dries and "sweats," and will finally scale or lift off the color thus affected. If, on the other hand, the acid is permitted to work its way into the metal for some time, the above change in temperature would not affect it, for the new verde gris would form from within, making a natural patine. Of course hydrochloric acid and marble dust fumes will oxidize also, but slowly. Again, burying bronze will give a beautiful color, but will later blacken in atmosphere. Pittsburgh and New York vary, according to the amount of carbon monoxide in the air.

The things we love are gathered near us. Lenz has the little museum in his home, a three-paneled mirror, to see all angles of his statues. Glass cabinets, many filled with wax images, the microscope to study color and designs, and learns that a louse is more heavily armored than a lobster and quite as decorative. The man worships nature, thinks in curves, sees palaces in weeds. He has barbarian sundials and modern aneroid barometers, and all sorts of compasses he uses in his field map work, a fine collection of horn carvings from the Andes, and Indian "obo" bark carvings, a record of his work in emerald mines, where he made relief topographic maps; and yet, with all his æsthetic delight, most alluring to him is savagery. Mentally he works to excess. Beauty drains him dry, and then the savage! On his balcony hang a collection of thirty-four arrows, each the personal symbol of some savage; different heads and windings on the wild cane shaft, each the heraldic markings of the man, family and tribe. So a deer found shot with a certain arrow belongs to the owner of that arrow, a man killed by that arrow gives the owner death. Exhibits all of savagery. The blow pipe, long, some eight feet, that would shoot poisoned darts; headdresses, a fine collection of Japanese helmets, lariates, Mochillos, pitates, etc., and much miniature pottery, fine carvings and statues of early Americans, and he has made success because he worked at being himself complete.

There is temptation in our manifold ability to make many things alike. Lenz could have found great riches. "Queen's Lace" he cast, and daffodils, and who can not imagine all the profit he could take in selling of his process for scarf pins and brooches, etc. A great chandelier company, seeing his cast flowers at the Academy of Fine Arts, offered him a prince's ransom for his process. Today he dreams of casting flowers in glass and steel and he has sought through much written word and found some facts to help him. Perhaps tomorrow he will give it us. His process is not lost. When he passes, all his facts lay bare for some Cellini who will serve the world.

Weathered many gales and storms by the firm purpose of his God, beauty in art. From tin-can village of the West to the cardboard dwelling of New York, he sought an ancient theme, beauty between man and flower.





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Contemporary Reminiscences

(Continued from page 66)

think by any uncorrupted motive has an average life of six hours or less."

After reading that letter I entertained a momentary wish that all novelists could thus briefly state their artistic intention to prospective reviewers. It would simplify matters a great deal. And it would prevent those horrible misapprehensions of intention on the part of reviewers which must now and then give authors hours of miserable rage. To mull and toil over a scene, to trim and revise, to plan and to prune all irrelevancies from that plan; and then to have some reviewer, hastily going through your book, finding fault with the least important aspect of your novel, or, worst of all, criticizing your book on the basis of the publishers' claims for it on the dust jacket — what a canker that must create in the soul of any conscientious artist!

It is because Fitzgerald has undertaken to write simply about complex and indirect people and has succeeded in a difficult task by a display of greater technical brilliance than even his warmest champions knew him capable of, that critics have been most enthusiastic in their praise of "The Great Gatsby." It is not only that Fitzgerald has hit the bell again as he did in his amazingly vivid and vital first novel, but that he has matured into a writer with a precise and effective technique. It seemed for a time that his inspiration would remain undisciplined; but in "The Great Gatsby" he triumphs by technique rather than by theme. For myself, I must confess to a minority opinion that the novel is not as good in substance as it is in technique. There are some superbly drawn scenes, and the tragic overtones are managed with great economy and skill; but the point of view is wavering, the characters dissolve too readily, my feeling is that it is more a comment upon a situation than a statement of it, and that the comment is not as well reasoned as it might be. But the novel shows that Fitzgerald is maturing in the right direction. It represents a phase of a growth; and that growth is toward increased literary excellence rather than the reverse.

* * *

HENRY B. FULLER writes that the publication of Van Dyck Brooks's "The Pilgrimage of Henry James" brings a definite end to our Colonial period of subserviency to Europe and especially to England, and inaugurates an era in which America is to be culturally self-sufficient. Brooks' book is more felicitously written than his "Ordeal of Mark Twain," and the evidence he adduces is less arbitrarily made to jibe with the thesis it expounds; but it is a repetitious and in many ways a disappointing book. What it sets out to prove is that Henry James got an impression of Europe as a fairyland of elegance and culture from reading certain romantic novels in his youth, and that he went abroad only to be disappointed in his quest of the fairyland he sought; and that henceforth, because American soil was not congenial to his temperament, he spent his life in a vain search for congenial surroundings. In England where the aristocracy most nearly approached his ideal of manners and conduct, he never felt himself at home but always as an outsider, and as a result his "last manner" in which his books become an intricately woven dream world he had to construct as a child plays with the toys at hand.

Mr. Fuller's observation, however, would apply more aptly to the phenomenon which has resulted, on the one hand, in C. Hartley Grattan's astringent studies of Lowell, Aldrich, and other worthies of the "Colonial period" and in such studies as Gamaliel Bradford's "American Portraits," R. F. Dibble's "Strenuous Americans," W. L. Werner's "P. T. Barnum," and R. F. Dibble's latest book, "John L. Sullivan." In books of this character we have an examination of classical or popular heroes of other days in our national life, and through analysis and judgments of them we are beginning to establish a sensible national tradition — something that is neither based upon Horatio Alger, Jr., nor upon Weems's "Life of Washington" but upon comprehensible and credible aspects of character in relation to the peculiar conditions of our national life. Mr. Dibble's life of Sullivan is a richly spiced narrative. It is a mirror of the loyalties and aspirations of a populace that has a healthy love of force and achievement and which still clings to its loyalties when one of its heroes undergoes the disintegration that John L. Sullivan's prodigious physique was heir to.

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Appropriate Environment for Antique Chests

(Continued from page 29)

England during the time of our first settlement. Later on native Indiana cherry was used by John Niblack, based upon a model of the sugar chests used upon the Western steamers and designed for the holding of spices.

were made by the old craftsman, who first carefully selected their wood, making sure it was properly seasoned by turning it often in the sun, the better to bring out the value of color. The grain was carefully studied before the carving was undertaken. Little wonder we are going back to these pieces for inspiration, reproducing them so cleverly that but for the pegging together with iron instead of wood, and the using of a different type of lock, it would be impossible to distinguish the old from the new—a great satisfaction to the homemaker of today.



A walnut chest in the home of Mrs. Edward Rose, Boston. Brett, Gray & Hartwell, Decorators

The Jacobean chest is frequently found in the house of today, often being placed near the fireplace for holding of wood. Few, if any, are handsomely decorated; rather do they show plain panels with edges of style and rails chamfered generally with the scroll pattern, depicted inside the panel. These are easily recognized and

Perfumes and Personality

(Continued from page 37)

her daughters an ever living joy in their fresh and dewy fragrance.

Perfume cases of the seventeenth century always contained two or three tiny bottles holding the essential oils of different flowers and a small blending funnel, to mix perfume bouquets to suit the individual fancy. For myself I mix two perfumes, one not found in America—but that's my secret. To my thinking, the most romantic of modern industries is perfume making from the thousands of acres of flowers grown at Grasse. From the sweetest flowers that grow—lilies-of-the-valley, lilacs, lemon verbena, narcissus, tuberoses, heliotrope, carnations, mignonette, violets, lilies, golden mimosa, and red roses, colored from the drop of nectar, careless Cupid spilled at the banquet of the gods—are distilled the essential oils which the modern alchemist transmutes into the delicious fragrances which delight the feminine world and fascinate the male. The resinous gums and sweet grasses of India, the musk and ambergris of the North, the orris of Italy, the jasmines of France and the geraniums of Algiers, yield up their souls to make the exotic aromas which have the psychological effect of leading the mind into new, unexplored worlds. France flings a girdle of floral fragrance round the world which no manufacturer of synthetic scents will ever cut. *For much of the information in this article credit is due Babani, Caron, Coty, Desti, Gabilla, Gueldy, Rigaud, Roger and Gallet.*

A Modern Apartment in Old Paris

(Continued from page 60)

gray of the carpet. In the white bowl on the table are deep, wine-colored flowers. With this scheme of gray, turquoise green, black and white, the exterior curtains should be white or gray, the interior ones of the same taffeta as the upholstery. Here they are edged by a narrow wine-red fringe.

This room belongs to no period. It is an individual composition of colors. But it does not shock the classic dignity of the Empire setting.

Let us attend to the very diverting treatment of the hall at the top of the stairs. Here the artist has combined one of the fetish wooden figures from Africa with a black lacquer piece of furniture of charming line and proportions. Notice the repetitive value in the design (black and white) in the marble, and the woolly rug, also black and white.

The stairway is not given as an example to follow. As indicative of a most unusual combination of colors which could be used in other places, its gray, white, orchid pink and silver are most delightful, and in this otherwise sober and sometimes austere surrounding, its bizarre scrolls and "tennis-balls" are not displeasing. Of very agreeable proportions are the long, red lacquer table and white Poiret vase under the Gauguin painting.

Now, as regards period decorating:

From the moment it is decided that a room is to be early Italian, nothing foreign should be allowed to enter, not even the plain pottery lamp with the parchment shade. But if it is only the spirit of early Italian you have chosen, you allow yourself the lamp, the Spanish desk and the Revolutionary andirons — even a piece of modern wood sculpture. All this is experimental and full of danger.

Paris, with so many of its houses belonging to precise periods of the past, would like to impose its styles, Louis XV here, Empire there—and so it is not surprising that we find so many iconoclasts refusing the lines and proportions so little adapted to modern life. America has not had as many centuries of ritual as France and therefore is not as anxious to break away from it. But as the development of individual taste is perhaps more important than knowing how to reconstruct a correct interior, one should not *a priori* refuse the low tables, the deep-cushioned chairs, the modern painting, on the plea that they have no place in the finished apartment. An apartment should never really be finished. It is not domesticated enough for that. A dwelling is a supple reflection of the personality, and should grow and develop according to the changing pleasures and needs of its master.



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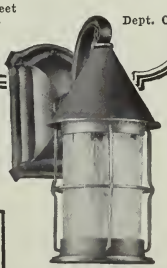
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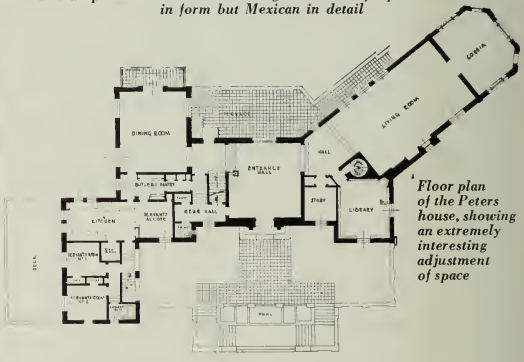
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Mexican Colonial, California's New Architecture

(Continued from page 30)



The fireplace corner of the living room in the residence of W. H. Peters, with wood beams hand adzed and stained a weather brown. The draperies are wine color and gold and the fireplace is Italian in form but Mexican in detail



Floor plan of the Peters house, showing an extremely interesting adjustment of space

Bax, Berners and Bliss

(Continued from page 20)

descriptive inspiration of his themes.

In his songs, "The Women of Yueh," consisting of a group of five songs for medium voice, flute, oboe, clarinet, bassoon, string quartette, bass triangle and side drum; "Madame Noy," for soprano, flute, clarinet, bassoon, harp, violin and double bass, he paints the East in radiant colors in his harmonic tone pictures. Again, in his nursery rhymes, "Ragwort" and "Dandelion," for soprano, clarinet and viola can be recognized the fresh coloring and gaiety of an English country landscape in Spring.

But Arthur Bliss is best known the world over today by his orchestral opus, which with one bound placed his name and talents as amongst the foremost composers of the younger school in England. In his "Color Symphony" he has established himself beyond challenge as a very fine composer and one to whom all eyes today turn for the work of British creative composition of the future.

This work, a tone picture in harmonic weavings, suggested by its analysis of various blends of colors and the significance of their derivations, magnetic forces and parallelisms in sound, has been performed by various symphony orchestras throughout America, so that Bliss is already a well-known quantity in musical genius all over this country—while his own presence in concert halls has further stimulated the acceptance and tribute to his art. In these last years he has made his home in California, where it is to be hoped he will find further inspiration for the painter's brush he uses in his blends of musical coloring and by further fine contributions of composition, add to the creative art in music, he has bequeathed to his native land.

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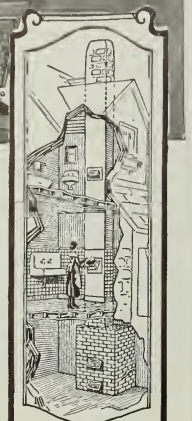
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Painters, Dancers, Authors in Paris

(Continued from page 27)

have been few and far between. But each time she appears on the stage in Paris her audience can be sure of a musical, artistic, dramatic treat, for no expense is ever spared to make her rare appearances *éclatante*. Since the war she has reproduced for several performances at the Opera "The Martyrdom of Saint Sabastian" which D'Annunzio wrote in French for her unique talents, and for which Debussy composed some of his best music. Following these performances and after a long interval she produced at the Opera Shakespeare's "Antony and Cleopatra" specially translated by Andre Gide. For the two performances of that play she surrounded herself with a company of the most talented actors in Paris including the great de Max who played Antony. And Leon Bakst in his usual opulent manner did the scenes and costumes. Last year for a few brief performances at the Opera she produced a highly decorative "Pheadra" which the Italian warrior-poet has written for her.

Now at this moment she has turned her attention to Dostoievsky and is producing with her accustomed splendor an adaptation of "The Idiot." For this she has had Alexandre Benois, another eminent Russian, do the five scenes and the costumes.

It is not too easy a task at any time to adapt a well-known book to the exigencies of the stage. And in the case of this tremendous Russian work it is almost impossible. But in the present instance the whole interest lies in the acting of the role of Nastasia by Ida Rubenstein. She may not have the *"Voix d'or"* of the great Sarah but she has some of her sense of the dramatic and a very excellent sense of line in gesture. She has much grace and a chaste beauty that has conquered her audience and if they leave the theatre not knowing just what the play's all about at least they have had the pleasure of seeing the colorful stage art of Benois and the graceful beauty of the Russian dancer turned tragedian.

And speaking of tragedy there is Maurice Rostand's latest: "The Archangel" just produced at the Sarah Bernhardt Theatre. In general it is a glorification of the French Aviation Corps during the war and in particular a lyric exaltation of the heroic life and death of the young Georges Guynemer the French *"As des As."*

Many Americans will remember a book by Henry Bordeaux of the French Academy which was translated in America under the title of "A Knight of the Air" and which was the pious biography of the great aviator. Maurice Rostand the poet and son of the great creator of "Cyrano" has taken this book and with a wealth of imagery, a rare and sustained lyrical power and a fervent spirit of hero-worship, has made of it a very noble and appealing play.

Starting quietly in a little village near Biarritz where the youth lives with his parents the second act carries one to the noise and movement of the aviation field where the young Captain is the hero already of many a daring flight: He is visited there by the commanding general and the townsfolk who wish to pay him homage and finally ascends into the heavens never to descend again. In the last act we take part in the reception of the dead archangel into the national temple of the Pantheon. A very thrilling and soul-moving spectacle.

The whole play is a tremendous piece of vibrant dramatic lyricism perfectly tuned throughout. Young Paul Bernard who plays the leading role has made a name for himself by his exalted portrayal of the undying French hero. And Maurice Rostand has again showed the French public that he merits attention as a poet in his own right.

A Promise of Our Architectural Future

(Continued from page 62)

of figured plaster in incidental wall decorations.

The interior decorator, like the architect, must call into collaboration a host of industrial designers and craftsmen to make the things that are essential to the whole scheme. The demand, then, upon the designer or the craftsman is that he be enough an individualist to impart to the thing he makes an integral quality of art, and at the same time that he be enough a co-worker to design and fashion his work as an harmonious part of a larger whole.

The extent to which industrial art has developed in this country must necessarily form the subject of separate consideration, yet it is germane to this survey of the recent architectural exhibition to say that present esthetic quality of the production of the arts allied to architecture leave very little ground for misgiving. In the matter of taste, as in our architecture, we are not only going in the right direction, but are showing far greater progress and consistency in our industrial arts than is ordinarily appreciated. They are worth the most intensive observation and appreciation of anyone who is at all seriously concerned with the nature and trend of art in this country.

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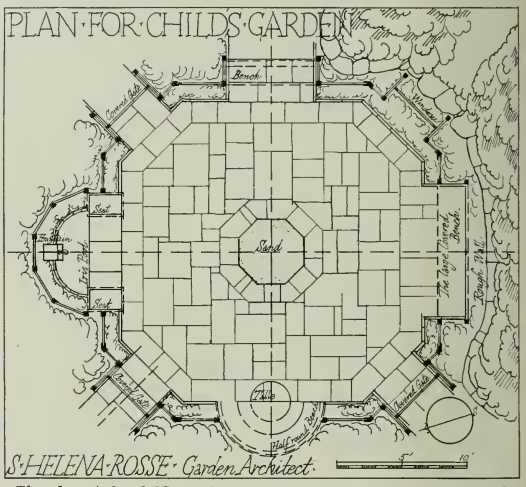
A Child's Garden in California

(Continued from page 40)

cannot be broken off by a ball and that will grow luxuriantly, so that if the proud young gardener wishes to pick an occasional bouquet, the gap will soon be filled again.

Also the choice of the colors of the flowers should be given a great deal of attention, there should be a vast range of color, but so chosen and placed side by side, that the color scheme forms a gay and bright, but at the same time, well blended whole. As a rule, children delight in those flowers that grow in a large variety of color and often by choosing many varieties of the same plant and skillfully mixing the colors, the most delightful patches of flowers can be grown, which will give no end of happiness to the children, and none the less delight to the grownups. There is for example, Phlox Drummondi, which all children love and which is so simple and entirely satisfactory a plant to grow, that it would be hard to find a better one. If sown in the mixture of all colors, as generally sold in packages, one marvels at the endless variety of design and color combinations in the individual flowers, but at the same time, the colors are so far apart that no total color effect is produced by the patch. Now, by selecting the colors one likes best and carefully combining them with others, a much more pleasing effect can be gained the next year, by ordering from a reliable firm such colors as he has found to go particularly well together.

It seems to be almost a rule, that children prefer rather low growing flowers to larger ones and therefore Sweet Williams, Portulacca, Sweet Allyssum, Forget-me-nots and Pansies are always among the favorites. No doubt the spring flowering plants and bulbs play a very important part in the child's garden. There should be snow-drops and Crocusses and Scillas and Primroses, Forget-me-nots and Daisies and whenever there is anything to be chosen, whether in plants or in detail of color, it will be well worth while to consult the children, who are to occupy the garden, both from the standpoint of added charm in its appearance and the additional care and attention which the children will give to the garden, through feeling that it is partly their own work, and its upkeep their own responsibility. For when a child once knows the happiness of being a true gardener, he will never be interested in destroying growing things and this happiness will last, not only in his childhood but will grow of more and more value throughout his life, and may hold his mind to country ways of living.



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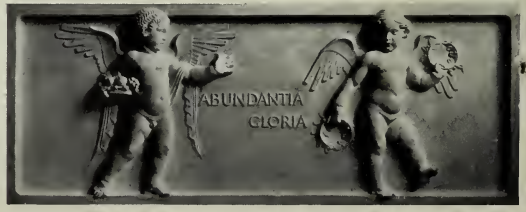
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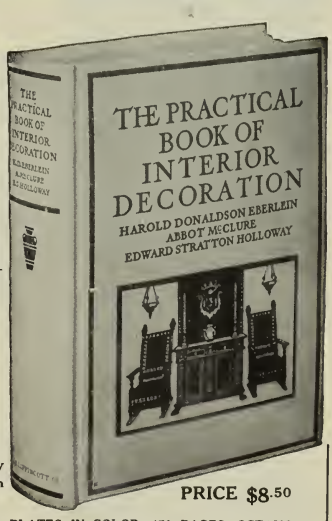
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(Continued from page 17)



A taffeta model of very simple design trimmed with ruching, especially suited to a city apartment

Queen-Mother." Undoubtedly in that instance the toilet service did not include the table. But Chippendale designed both mirror and table. The mirror frame is elaborately carved and on its uppermost tip sits a squirrel cracking a nut, with his bushy tail curled handsomely over his head. The dressing-table is painted in Adam-green with the base and moldings in ancient worn gold which, softened by age, is now nearly bronze in tone. Garlands of flowers exquisitely drawn and in natural colors adorn its sides. Each day, as I sit before it, I discover a new blossom; tiny moss-roses, fuchsias, forget-me-nots, thistles, hare-bells, and many others suspended by their little ribbon garlands. The top is an elaborate, fan-shaped architectural decoration painted in natural grays and buffs interspersed with more flowers.

The candle-holders on this table are of rose Venetian glass of rare workmanship. Sometimes I alternate with candelabra of bronze eagles with outstretched wings done on gold plinths and holding in their beaks sprays of gold from which spring glass lustres. On the wall on either side of the mirror you may see two Gainsborough portraits which live so happily with the English pieces around them.

The Georgian *toilette* of dignified mahogany is suited to the dressing-room of a suite with velvet carpet, draped four-poster bed and other symbols of sedateness. The table itself is a "sofa-table." English women seem to prefer this design for their dressing tables. You see them so frequently in the bedrooms of noble English houses placed across the window in a bay of Elizabethan leaded glass. And English women are practical; not only is daylight their only effective light, but the tables themselves with ample height, wide, shallow drawers and convenient end leaves are ideally built for the purpose.

The surface of my table glows with the rich, ruddy, warm tones of San Domingo mahogany which contrasts charmingly with the inlay of satinwood. The lion-paw feet are of brass. On the table is a standing dressing-glass, also of mahogany, with three convenient drawers for small treasures and with a tilted mirror. This small glass, as well as the table on which it stands, are Sheraton models and were probably made about 1790. When the brocade curtains are drawn after dinner, as shown in the illustration, you will light the candlesticks with lustres, so harmonious with the toilet fittings of tortoise shell. And in the morning when you ring for your maid and tea, have her pull back the curtains and you should see through the window the fair landscape of an English meadow.

A dressing table that is thoroughly American and both practical and frivolous is the latest triumph of a woman decorator. Can anyone equal the American women decorators in making us comfortable? This table is of painted wood in pastel blue-green, that lovely shade which is just like sea water. It is draped with shining taffeta of the same tone and the canopy is trimmed with a tiny frilled ruffle picoted with blue. The drapery runs up about seven feet against the wall, then is

(Continued on page 80)



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A Modern Fashionable Taffeta Dressing Table

(Continued from page 79)

caught under a cornice of gold shaped like a crown. Below, the looking-glass, with carved frame, is a reproduction of a Venetian one. When you pull the little glass knobs they reveal the secret—the whole front opens out and under the flounces are neat compartments where all the toilet articles may be kept discreetly from view. The candlesticks on this modern table are of Viennese glass shot with gold and tipped with rose silk shades.

I was fortunate enough to acquire the now famous table when I first started my collection of furniture. Whose delicate, significant hands do you think have touched its worn surface? Whose smouldering eyes have been reflected in the mirror over it? None other than Eleanora Duse's! It was sent to America with other pieces which belonged to the great artist at a time when material things of the world seemed of no importance to her. This was after the tragedy (revealed in Il Fuoco) had whitened her hair and bowed her shoulders.

The table is of Italian walnut, rather primitive in workmanship, but ingeniously decorated with inlaid sprays in ivory. It is of English Queen Anne design and is typical of the best of her period. On the upper surface appears a Knight on horseback and two flying birds in the inlay. When I pull out the drawers lined with brocade, which was once gay with flowers but is now sad and faded, I try to imagine what La Duse kept in them. She used no make-up, so it could not have been rouge and powder. Probably she had only the most Spartan of *toilette* necessities, but I like to think that beside the few ribands and laces lay the black mantilla which she always wore over her hair, and perhaps in the corner a worn rosary. A sliding shelf may be drawn out from under the top, where you see the tiny knob, and this is really the most intimate thing about the table for it was designed for convenience in writing a hasty note while Madame's maid was busy with her *toilette.* What a romantic Italian device—to make easy the desire to meet under the shadowy ilexes in the dusk of a summer evening. Touch it with reverence—this worn table—it has been a silent witness of intimate hours in the life of one of the greatest—that "sad-eyed woman who gave her all to Art."



A Georgian toilette of mahogany most dignified in design and finish. The inlay is of satinwood and the lion-paw feet are of brass. The small glass and the little table on which it stands are Sheraton models of about 1790

Blooms of Spring

(Continued from page 31)

by the Theatre Guild, the latter by the Provincetowners. Both provide excellently amusing evenings, as everyone knows without having to be told so by me. Of the two productions, that of the Provincetowners is the better. The sauce and sparkle of the Restoration comedy have been nicely caught and released. The Guild's presentation of the Shaw classic, while frequently rich in beautiful coloring and grouping, and while doubtless fifty times as expensive as the Provincetowners' exhibit, misses fire at numerous points. The directing hand has fallen heavily upon much of the manuscript's delightful lightness, and certain of the actors leave a deal to be desired. Lionel Atwill's Caesar is somewhat too elocutionary to draw the full juices out of the Shaw humor brewery. One has the feeling that the character has been booked for the evening's appearance by the Pond Lecture Bureau. There are moments when Atwill is pleasing—certain of his passages with Cleopatra are very well managed—but the impression one carries away from his performance has a Robert B. Mantell smack. Little Helen Hayes meets the Cleopatra rôle at intervals, but more often misses it. This is due to the circumstance that, while one's ear is often persuaded by her, one's eye just as often registers a calm objection. Miss Hayes is naturally and physically out of the picture as Cleopatra. She suggests the cutie that was the Serpent of the Nile in the Shaw appraisal only in an obvious external manner. But the Cleopatra of Shaw—and of history no less—was considerably different from Miss Hayes' cutie internally. La Hayes is one of the most skilful young actresses that we have, but the fact remains that she is not suited to the rôle. And the frequently voiced contention that a competent actress should be able to adapt herself to a rôle, however widely she physically and temperamentally departs from the picture of it, is much like contending that Sarah Bernhardt would have been great as Little Eva.

* * *

"Wild Birds," by Dan Totheroh, has won the admiration of many theatregoers because of its author's high aim. A high aim, however, is unfortunately not always the partner of a high achievement, and Mr. Totheroh's play remains for the larger part an unrealized aspiration. Its plan is not without some imaginative beauty, but its final print is muddled and often amateurish.

I was one of the trio who voted this opus the most promising of a lot submitted in a prize contest a couple of years ago out in California. That it was far and away the best of the manuscripts submitted to the august gaze of the reverend judges, there was no doubt. But, as in all such prize contests, the award is ever merely a relative one. "Wild Birds" actually deserves no prize as a drama. All it deserves is a prize for being a dramatic *château en Espagne*. And such a prize is surely not based upon any sound and intelligent critical consideration. A fine play must, after all, be a fine play and not merely what might be a fine play.

The Totheroh drama is a retelling of the Daphnis and Chloe fable, interlarded with considerable pseudo-Ibsen hocus-pocus. Its performance down in Cherry Lane does not assist in clarifying its intent.

* * *

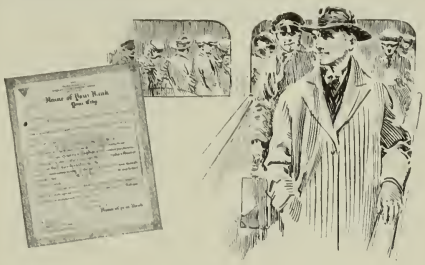
"The Poor Nut," by J. C. and Elliott Nugent, authors of the comedy called "Kempy," is highly amusing stuff for all the familiarity of its materials. At bottom, the exhibit is the usual college play which centres upon the outcome of an athletic contest, in this instance a relay race. Furthermore, among the stencils that here once again greet the vision are the flirtatious college widow, the long-haired grind, the handsome, athletic lady-killer, the gauche freshman, the comic Irish trainer, the kindly, gray-haired old professor and the quiet, understanding flapper who gets the hero in the grand finale. But the MM. Nugent, with the younger Nugent doubtless deserving the major portion of the credit, have brought to these stencils so considerable an amount of true and humorous observation that their play comes as a relief from the chronic Broadway welter of stale triangle mush, detective whang-doodle and piffles wherein Ulula, the little maiden of the South Sea Isles, works her sweet and innocent will upon the erstwhile drunkard and good-for-nothing, Jack Terhune, and saves him from going to the dogs.

"The Poor Nut" descends at times to cheap vaudevillism, but the general cast of its humor is on an agreeable level and succeeds in loosening face muscles that have been pretty well frozen these several months gone by the strained and artificial hokum jocosity of a score of Rialto gimcracks. The younger Nugent gives a good performance of the central rôle, and the rest of the company lends him very fair support. The play is miles below the standard of George Ade's "College Widow," but it is still superior to many of the plays of college life that succeeded that distinguished contribution to the American drama.

* * *

I have mentioned the South Sea

(Continued on page 83)



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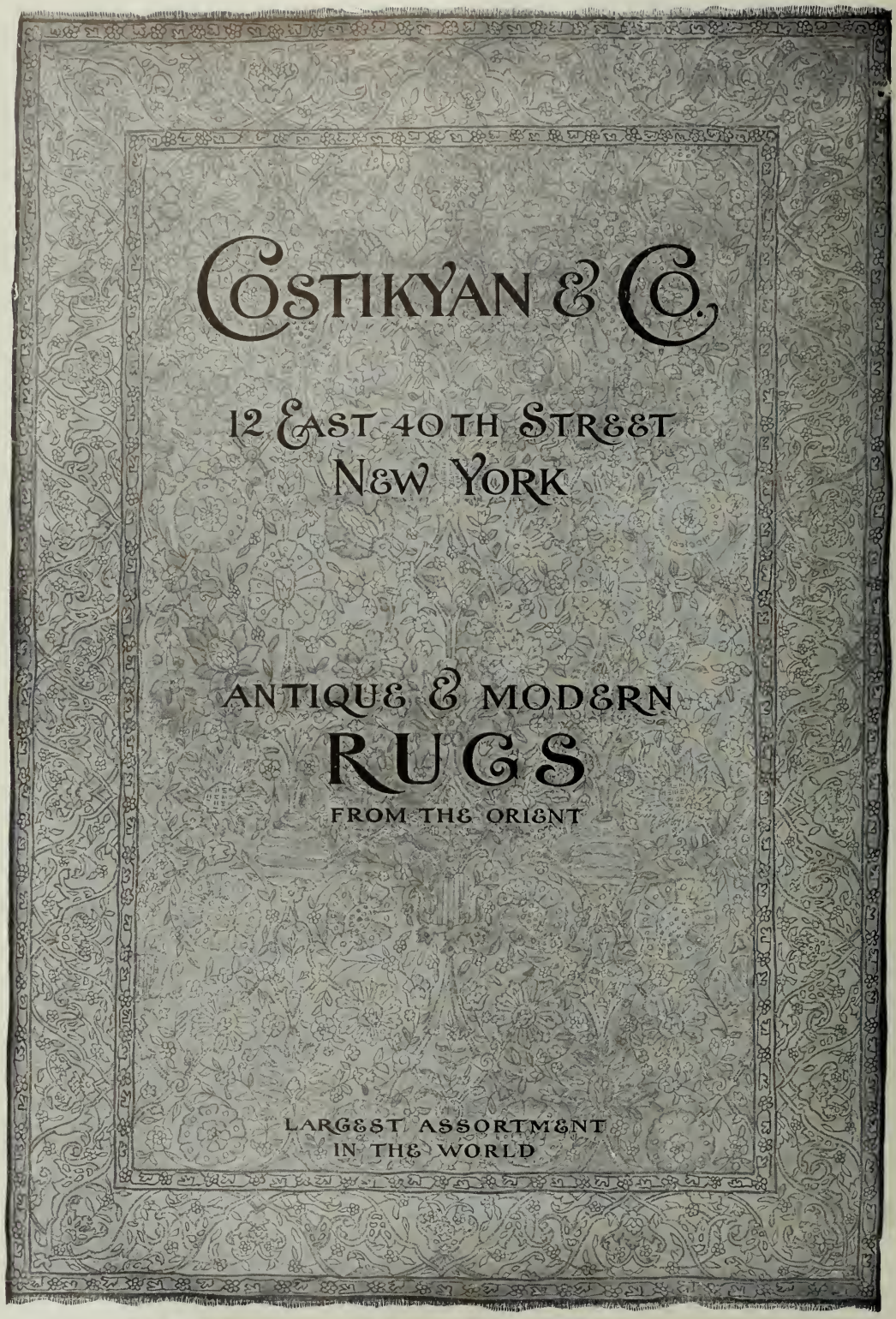
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Some Significant American Pottery

(Continued from page 58)

charm of it is not easily described. Our illustration gives the forms only, which are after all but a part of the composition, and in the fact all lines are made soft and unaggressive. There are other tiles put out—small ones suitable for tea-tiles, and bearing various designs of ships or flora or what not. The blue-greys blues, greens and yellows. Other designs, however, again present us with thoughts of the shipping or suggestions of landscape at the water's edge. Upon a fat low pitcher also appears a ship memory, the pitcher itself recalling the Colonial ware of the old corner cabinet—yellows and blues and browns upon a soft grey.



Small Marblehead pitchers designed after early Colonial models

and the soft French grey glazes are predominant in this ware and are always pleasing and harmonious. They are all only to be found in the handicraft shops and salesrooms of the better sort and do not enter at all into competition with the usual pottery output. A bit of "caviare" in pottery.

The tiles, for example, add a happy note of color to a tea table which we do not ordinarily find in a tile. Mostly they are individual, varying one from another even when following the same general design, as the work of an artist in his studio will do. Designs are of old-fashioned garden-flowers in rose and mauves—sometimes set in a bowl of blue, it may be; or sprigs of delphinium in

The little workship is near the sea—in the old historic town of Marblehead. It was first instituted as a means of occupational therapy long ago in the days when this was a new idea, but the talents of the designer soon caused the pottery itself to be set up. It is kept designedly small, the ambitions of the owner and manager not going out into a large plant but keeping more the form of an artist's studio. Thus the individual pieces can be brought out and under conditions which make them technically excellent. It is as a private studio that the special pieces are brought out which are experimental, as all such must ever be, and individually carried through.

Blooms of Spring

(Continued from page 81)

Island play. In "Aloma of the South Seas," by the Messrs. Hymer and Clemens, we engage still another of these dramatic curiosities. You know their nature. They show us the ingénue in the Florence Mills getup, the young Caucasian whom excessive dissipation has started on the road to the grave, the girl from back home who turned down the young hero and married another, the native who is jealous of the hero, the terrific thunderstorm, the hoochie-coochie dance to lend flavor and atmosphere to the proceedings, etc., etc. The present play sticks closely to the accepted ritual. So does the acting. George Gaul plays the sinister native like a wooden Indian come partly to life. The hero is Frank Thomas, who wears the usual white duck trousers and the white shirt open at the throat. The South Seas maiden is Vivienne Osborne. She plays the rôle as such rôles are generally played, which is to say with the accent of Lenore Ulric, the deportment of Gilda Gray and the make-up of Ann Pennington.

* * *

Other exhibitions which have been honored with my presence since last I lectured in this place are an excellent revival of "The Mikado" by the Messrs. Shubert, whose name seems to be attached to most of the worth-while musical productions these days; a somewhat less engaging revival of "Princess Ida," which is yet thoroughly worth your ear; and a brace of dramas: "Ruint," by Hatcher Hughes, and "The Dunce Boy," by Lulu Vollmer. The Hughes play is a comedy of the Blue Ridge and Great Smoky mountains that doesn't pop. There is a measure of entertaining writing in it, but it eludes, in the main, its author's talents. The Vollmer play is poor stuff. Its author's ambition has in this instance been too much for her capabilities. She goes down for the third time before the first of her three acts is over.

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Under Cover

A Gay and Caustic Personal Review of the Latest Books

By BENJAMIN DE CASSERES

ENGLISH POTTERY: Its Development from Early Times to the End of the 18th Century. With Illustrations—115 plates, of which 12 are in color. *By Bernard Rackham and Herbert Read.* (Charles Scribner's Sons.)

If you are interested in pottery you will find it difficult to lay down this big book, which for exhaustive description, illustration and typographical beauty has never to my knowledge been surpassed. On page 101, I came across the solution of a problem that has bothered me for years. Mr. Richard Aldington, the English poet, has solved it. He tells us that the toby (blessed days when I drank my brown ale in brown tobies!) is not named for Uncle Toby in Laurence Sterne's "Tristram Shandy," but for Toby Philpot. Well, here's to Toby Philpot, wherever you are!

In this book new light is thrown on the history of English pottery, and certain misconceptions hitherto generally current are discredited. The chief purpose of the authors has been to treat the subject from an æsthetic point of view and to introduce certain critical standards which may be helpful to collectors who aim at something more than the mere accumulation of specimens. The pages unfold the development of English pottery from the rough wares of the Middle Ages through Tudor and Stuart times, culminating in the revolution which marked the advent of the world-famous Wedgwood.

This is a wonder-book for pottery lovers.

INDIAN PAINTING UNDER THE MUGHALS. Profusely illustrated in color. By Percy Brown. (The Clarendon Press.)

This is a pageant of beauty illustrating and describing the art of India under the Mohammedan dynasty of the Mughal emperors, who came to India from Central Asia and were the descendants of Tamerlane (1526 to 1707).

There is an intensely interesting chapter in this book on the influence of Tamerlane and his successors on the art of Central Asia and its subsequent influence on India. The outstanding point in the work of these artists is their passion for infinite detail. Indeed, these Asiatics look upon their arts as a religion, and they have literally "wrought with the spirit." This is a superb book from any angle.

ARTHUR B. DAVIES: Essays on the Man and His Art. (The Phillips Publications.)

I have always believed that Davies is as distinct and unique an event in American art as Poe and Whitman in poetry, Huneker in criticism and Saltus in style. He is our Botticelli, our Blake—but more than that, he is Davies. He has the perpetual hallucination of remote moods, and he conveys them to us who love his work with the same power and vitality with which he conceived them. He is one of the few painters of all times who can put a delirious frenzy in me to paint. He is a sublime poet, a seer, a master of rhythm, composition and color. When I hear Chopin I see Davies.

This exquisitely made book is composed of reproductions of some of his last work and contains biographical matter and tributes to the artist from Duncan Phillips, Dwight Williams, Royal Cortissoz, Frank Jewett Mather, Jr., Edward W. Root and Gustavus A. Eisen. They will tell you all about one of our few Immortals.

SAINT JOAN. *By Bernard Shaw.* (Brentano's.)

Having seen the play, like thousands of others, I was interested in Shaw's long preface in this book, wherein the gentle St. Bernard indulges in his old and toothsome pastime of explaining George to George and to anyone else who will listen—and we all do listen, somehow, for the man who did more to blow bunk and sham off the English-speaking stage than anyone else of his time is always worth reading, even though he is the most specious paradoxer of them all. Without the profundity of Wilde and the imagination of a Chesterton, he nevertheless contrives—in "Saint Joan" with great labor—to entertain.

The gist of Shaw's long harangue is that Joan was a saint, but not a miraculous being; that her trial was eminently fair; that we would do the same thing over again today, substituting the rope for the faggot, and that the Catholic Church is the one church that knows its business. All of which I agree with. Nevertheless, I still maintain, as I did in this magazine some months ago, that there are parts of the play that are ridiculous and that the treatment is, generally speaking, wrong. George Jean Nathan and I are one on this matter—so what more is there to say?

VOYAGING SOUTHWARD FROM THE STRAIT OF MAGELLAN. *By Rockwell Kent.* (G. P. Putnam's Sons.)

A fascinating book both in text and illustrations, which, of course, are by the author. It is a story of a great many bad characters—those blood-and-thunder fellows who have fled over the frontier of civilization. Mr. Kent frankly confesses that he himself is a kind of fellow who is "indifferent honest" when he sails the southern seas. This is also a fine Christmas offering—a book for boy and man.

In the Office

WE have called July our "Long Island Number" for several reasons. One is that anything lovelier than Long Island in July, it would be hard to find; also, because if one is going to talk of Long Island in a magazine July suggests itself as the perfect season for Long Island's special gayeties: hunting, shooting, swimming, driving, for golf over the Shinnecock Hills, for dancing at the becautiful country clubs, for motoring down miles and miles of lanes bordered with wild roses and honeysuckle and cool with sweet ocean winds.

Because we wanted to give an impression of Long Island by someone who knows a great deal about it, who knows the fine estates on the lovely rolling hills, the fishermen's cottages along the ocean shore, who has motored over the smooth highways and tramped down the narrow lanes, we asked Charley Towne to write us an article which we thought it would be nice to call "Along Long Island." And when the article came in we were so pleased with it, it was so exactly what we had in mind, that we decided to illustrate it, not with snapshots of "traveler's journey," but with fine etchings that had been made by artists who loved Long Island and the sports down there, who had observed polo and golf and yachting at first hand, who had watched the children wading in shallow water and had seen the sportsmen early in the morning tramping about in the lowlands for "blue-winged teal" and "mallard" and "canvas back."

We feel this is a very interesting way to illustrate an article, the sort of illustrations that not only sees the facts to illustrate but presents them with a rich imagination.

I suppose everyone knows that John Howard Payne lived down on Long Island, near Easthampton in a lovely little fisherman's cottage, graciously placed and charmingly proportioned. I do not know if the cottage was as delightful a spot when Payne lived there as it is now, but today it is one of the most fascinating places on the Island, with the old windmill in the middle distance, with vines growing over everything, and with the house itself an excellent model of the old Long Island cottage. We were fortunate enough to secure for this number some delightful sketches of the "Home, Sweet Home" house, as it is called, which we think tell the story better than it has ever been told before.

We also think it our great good fortune to secure Chester Price's drawings of some of the most beautiful modern houses on the Island designed and executed by Delano and Aldrich, a type of house, not the enormous estate, or on the other hand the small cozy home; but that delightful American addition to domestic architecture known as the medium-sized home, which has charm and comfort and convenience, is spacious yet not theatrical, is always in the picture, yet frequently shows the influence of some of the greatest old world architecture.

The advance drawings for the Sands Point Casino also appear in this issue. It is an excellent bit of appropriate architecture designed by Kenneth Murchison.

Just before she sailed to Europe, Frances Benjamin Johnston sent us some of her delightful photographs of the garden of Mrs. Albert Herter at Easthampton. Unquestionably one of the loveliest gardens on the Island both in design and in color. Speaking of gardens, we have some interesting pictures of the rock garden on the Brady estate, and also of some fine sculpture shown in the garden of Harold I. Pratt.

Among the really beautiful Long Island medium-sized houses, there is none more interesting in design and construction than the Batterman residence, Harrie T. Lindeberg, architect, erected at Mill Neck. We are showing some very interesting photographs of this house both exteriors and interiors.

Of course all this July magazine will not be Long Island. We will have charmingly written surveys of modern music, by Mary Hoyt Wiborg, an Easthamptoner; of drama by George Jean Nathan, of modern writers by Burton Rascoe, and what France is doing in the matter of painting, dancing, theatres, etc., by Allan Ross Macdougall. And we will show as usual two practical small houses, with their floor plans and an article about the new craze for old wedgwood.

For the sportsman there will be a page of panels, three in number of hunting dogs by Percival Rosseau, the photographs loaned us by Joseph B. Thomas.

And an article that is very well illustrated and extremely interesting is called "China for Kings and Queens," of course this describes some fine royal table china.

And we must not forget the third of that series "Creating a Home as the Decorator Sees It" by a famous decorator, Miss Swift. She will tell us some interesting things about the Piping Rock Club.

Our July cover is one of the most interesting we have ever published. It is a wonderful old English print of a British gentleman about to play golf. He wears a gorgeous red coat and white breeches, and is followed by an amiable and humorous caddy, an elderly person with a bottle only half-concealed in his pocket. We feel this will be a very popular cover in a prohibition country.

M. F. R.



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Loué par ceux-ci, blâmé par ceux-là, me moquant des sots, bravant les méchants, je me presse de rire de tout. . .de peur d'être obligé d'en pleurer. (Beaumarchais.)

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Of Arts & Decoration, published monthly at New York, N. Y., for April 1, 1925.

State of N. Y. } ss.
County of N. Y. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Eltinge F. Warner who, having been duly sworn according to law, deposes and says that he is the Managing Editor of the Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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Managing Editor—Eltinge F. Warner, 45 West 45th Street, New York City.
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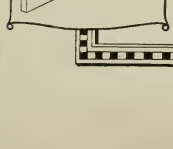
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